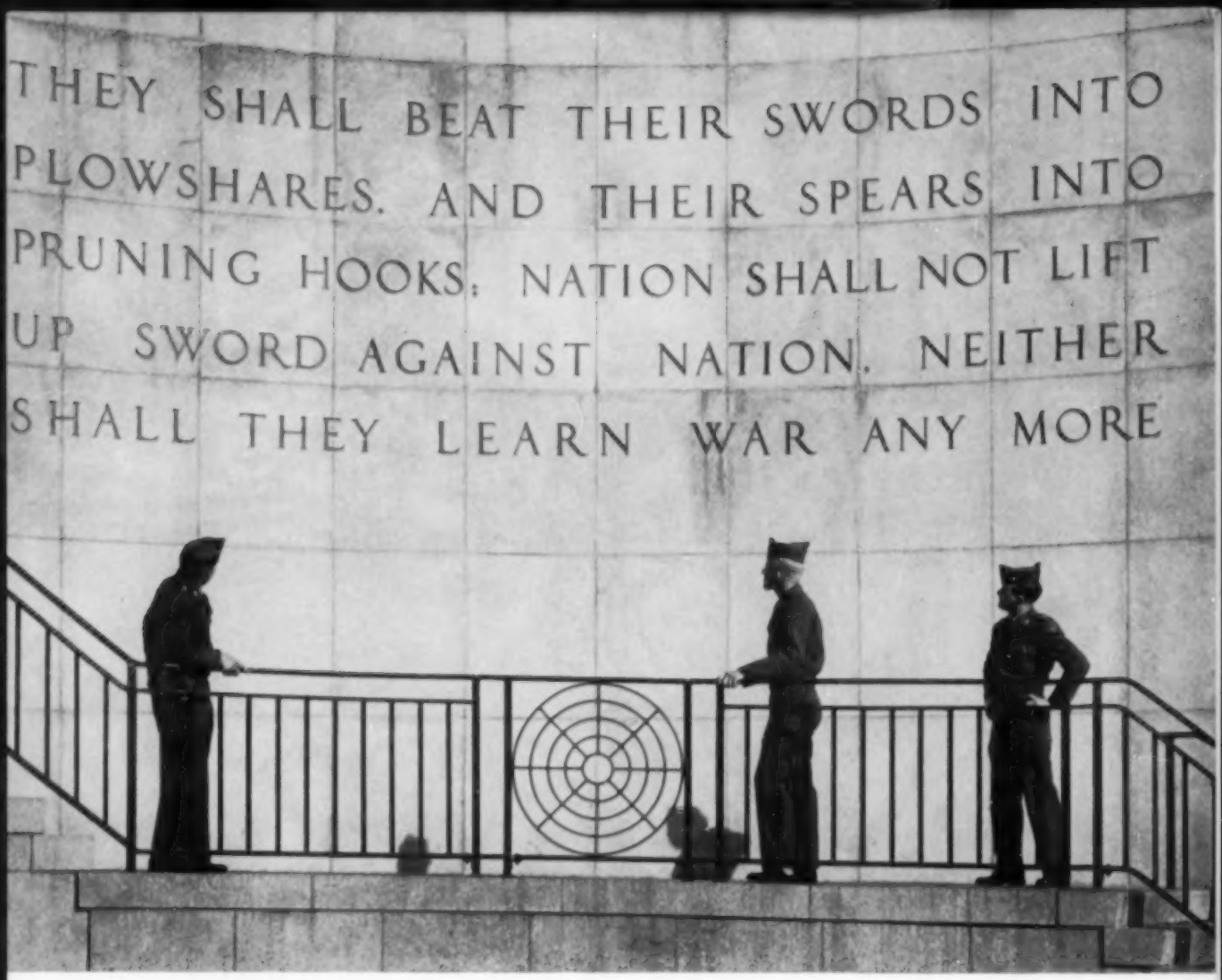

Amen. (See page 32.) Alfred C. Schwartz, APSA

psa JOURNAL

OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

feature articles on

Travel

Clubs

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Convention 1955

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VOLUME 22 • NUMBER 6 • JUNE, 1956

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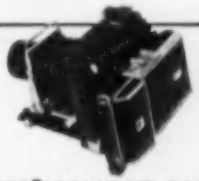

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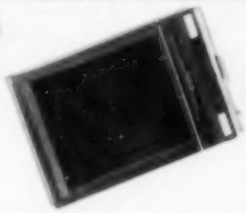

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The Editor's Corner—

First response to our request for postal ballots came from Walter Husband of Hesperia, Mich. Walter is a member of Nature and Pictorial Divisions, President of the Hesperia CC, and thus has multiple interests in PSA, his own and his club's.

He liked reading our request for ballots, and the reasons. He liked the Zone News pages, without being partial to his own zone, and the PSA news on page 16. He also liked the Camera Club Department, the Cinema Clinic, the Workshop, the Exhibitions Page and the Services Directory.

Among the feature articles which he enjoyed, he listed Horovitz' article on title backgrounds, Cushman's preparation for travel filming, Levenson's Human Interest.

Among the articles he didn't like were Photoprogress, adding sound to a film, Bonaventure Island and wasn't interested in how to travel to Denver. New products didn't interest him too much.

He liked the April cover picture which Ansco loaned us and wants more of Johnny Appleseed's Mail Bag.

One swallow doesn't make a summer, or a drunkard, and one ballot doesn't make an election, but Walter's choices do show that the average PSAer has a catholic interest which his Division affiliation doesn't always reveal. He isn't listed as a member of MPD, yet two movie features and a movie department did have interest for him. (Incidentally, we find many still photographers read George Cushman's Cinema Clinic regularly, finding many of his ideas applicable to still photography.)

Later mails have brought more cards, enough to prove that you members do have an interest in your Journal. Frankly, we'd like to be swamped with them, both pro and con. (One later card had a third column "I HATE.") Well, if we know your hates as well as your loves, maybe we can guide a straight course between the reefs and give you a better Journal all the time.

If you missed the last request, we'd like you to vote, every month if you want, on the contents of the Journal. Just write on a post card the month of the issue, list the page number of the item you like in one column, those you don't in another and mail it to the Editor. You can add all the comments you want, we just want to make it easy for you. Needn't sign, but at least let us know your Division affiliations as a guide to your interests.—db.

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The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Artists or Judges?

Dear Don:

I want to say that I agree 1000% with the ideas expressed by Glenn Brookins, APSA, in the article "Selecting Color Slide Judges" which you printed in the January issue of the PSA Journal.

After seeing many judgings of club competitions, council competitions and international color slide exhibitions during the last few years, I have come to the same conclusion as Mr. Brookins, i.e., that it is a mistake to put artists and professional photographers on color side juries . . . of course there are exceptions but they are far too few and far between. Most of these people may be tops in their own fields and are wonderful to have to speak at our club meetings to present their ideas and to give us new slants but they do not have an understanding of the problems involved nor the standards of present day color photography. This could be the answer to some of the "weird" judgings which we get at times.

I have heard groups criticized for using members of their own clubs as judge. If these people are competent, and many of them are, we shall get much better judging from them and I am strongly in favor of using COLOR SLIDE MAKERS ON COLOR SLIDE JURIES.

I surely hope that ALL of the exhibition committees will read Mr. Brookins' article and give some very serious consideration to it before they issue invitations to their next juries . . . I feel sure that we would get a lot more satisfactory appraisals of our color slides.

Merle S. Ewell, APSA, Los Angeles, Calif.

Travel aid

Dear Don:

Even those of us who are active in PSA don't realize all the resources of the Society. When we asked AAA and a gasoline company for the best routes to Colorado about the middle of October, we were warned of the danger of snow. In order to find out what places would be accessible we wrote to the listed Travel Aide for Colorado, George Simmons in Grand Junction. In answer to my letter he sent a most comprehensive list of worthwhile places with full descriptions and maps. He wrote that this was only the second inquiry he had received and extended a warm invitation to visit with him at the Geological Survey Camp where he was living. We spent a weekend with him and had a wonderful time. He took us jeeping where no car could go and into a uranium mine. It was certainly not his fault that the mine was too dark for pictures! He and his charming wife did everything they possibly could to make our stay an unforgettable experience. We who live in a metropolitan area little realize what it is to live in a remote area and work all alone, with no facilities to draw on. We are fairly experienced travelers but from now on we will make it our business to contact the PSA Travel Aides wherever we go. They will direct us to interesting places which we might otherwise pass by.

We had more pleasant experiences. We carry our membership directory with us and when we have the time try to contact other PSAers. On our way out we visited with Irma and Ted Bolt of Woodhull, Ill. They took us to the annual business breakfast of CICCA in Rock Island. Les Wilkinson of Galesburg was installed as president of CICCA at this meeting. While there we met amongst others the Papkes, June Nelson and Dr. Cochran of Chicago, the John Shermans of Minneapolis and Evelyn Robbins of Springfield.

In Denver I contacted John Krimmel who arranged a meeting at Jim Milmoe's home in Golden. We had a very stimulating evening with them and some of their group. There is a lot of life in "them thar hills!"

On our way home we visited with George Clemens, McConnelsville, Ohio, and Al Heinrich in Zanesville. Unfortunately we could not accept more invitations because of time.

Ludwig Kramer, Pleasantville, N. Y.

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DO tie with string	DONT use Parcel Post—NEVER-NEVER
DO mail as "Printed Matter"	DONT use P.O. Money Order or Bank Check for entry fee
DO send dollar bill for entry fee	DONT register package (recommended)

Reprinted from Journal of March 1953, which see for details.—C. A. YARRINGTON, APSA

PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.

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PSA Facts

If you could attend a meeting of the PSA Board of Directors you would realize what a complicated business they run. And you would realize how nice it is to enjoy the benefits of PSA membership without having to wade through business and by-laws and making rules for this and that.

One interesting question was brought into focus by an amendment to the By-Laws. At the Boston Convention there was a bit of to-do about the ACL Honors. Nearly a year earlier at the time our Board agreed to take over ACL and keep it operating for the benefit of the filmer-members, the Board also agreed to recognize the ACL Honors but could not offer to exchange them since that is the sole business of our Honors Committee and no interference is permitted.

At that time Stu Chambers, then Chairman of the PSA Honors Committee, prepared a statement which was sent to every former ACL member assuring him that his ACL Honors were intact and could be continued, but that they could not be exchanged because the basis of award was different and PSA Honors were permanent, whereas the ACL Honors expired with the holder's ACL membership (if ACL had continued).

A side issue at the same time was the matter of recognizing ACL service when a former ACL member was being considered for PSA Honors. This was actually no problem because PSA Honors Committees have always reckoned a candidate's total service to photography whether it occurred during his PSA membership or earlier.

Now, at the request of MPD, the By-Laws Committee has framed an amendment which the Board has adopted and which is published on page 16 of this issue, making it official.

It was one action of a busy 12-hour day.

The President Reports

The Column this month consists somewhat of a resume of events which represent progress of activities in PSA. I have visited in Denver with the Committee which is forming plans for the Annual PSA Convention September 25-29. This Committee under the guidance of Ralph Hargreaves has anticipated the problems of considering the Convention needs for a large number of PSA members and friends in the photogenic area of the Colorado Rockies. Western hospitality will be on display and all who attend will know they are welcome.

Publicity is being carried by our Journal to bring interest to the Convention. Carl Blaurock's article in the April Issue P. 37, on "Driving to Denver" should prove helpful to many. I am happy to report that a high level of interest in the Denver Convention is in evidence. We are all out to maintain and develop this enthusiasm and assure attendance at Denver in September.

Attendance at Philadelphia on May 5 was for the purpose of holding the Semi-Annual Board Meeting to consider the business of operating the Society. The session held Saturday attended by 24 members was not concluded until about 10:00 p.m.

A primary problem presented to the Board was introduced by the Technical Division and its various questions were discussed. This problem, which according to testimony, had its origin several years back has periodically been up for consideration. It had been considered that Technical Division should be divorced from PSA. It had already been explained that Technical Division was part and parcel of the Society and could not be dissolved by mere suggestion on the part of the Division Officers. If a Division is formed or dissolved it can be done only according to methods prescribed in our Constitution. Any such action affects the ENTIRE Membership.

Discussion on the question brought out the desire on the part of Technical Division officers and members to provide a better service to the Society in General. It was felt that the word "Technical" connotes a horrible ogre or Frankenstein, which should be avoided.

It is generally recognized and accepted that much good could be attained by the use of an expression designed to be less scary. Consequently Mr. Herb MacDonough, Chairman of the Technical Division, presented the proposal that his division be reconstituted or reorganized to become a sort of "techniques" group with much greater emphasis on the technical needs of the laymen rather than the high level research specialists. This proposal was accepted and approved by the Board. The Technical Division still exists as before and the Publication of PS&T continues. It is the hope of all of us that a better use will be made of services and programs which the Technical Division is prepared to offer under its new aims. This should aid and abet any of the needs of the entire Society.

Mel Phegley

The Denver Convention

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Eastern Zone News

Editor: George J. Munz, APSA
37 Homestead Pl., Bergenfield, N. J.

New Scoring System

At a recent meeting of the House of Delegates of the Metropolitan CCC a new system of scoring the monthly competitions of the Council was worked out between the delegates and a number of leading judges. Discarding this season's system of category scoring with a high of 15 points each judge, the nine point system will be used.

The high spots of the resolution adopted are: That all judges will be instructed to vote 9 points for the entry or entries they consider best in the particular competition they are judging, giving no thought to any previous pictures or judging they may have seen or judged. That the Council is only interested in the best pictures of the competition being judged.

The scoring shall be based on 1 to 3 points for a poor picture, 4 to 6 fair and 7 to 9 good in that particular competition.

Any entry receiving a score of 9 points from any one judge regardless of the vote of the other two judges shall automatically be reviewed in the final round of judging.

That the highest scoring entry shall automatically be awarded a Council Blue Ribbon.

It is hoped this system will eliminate the difference in judging each month, when one panel of judges score high and the other panel scores low.

Judges contributing to the discussion with their help and advice reads like PSA's Who's Who: Drake DeLanoy, Harvey Falk, APSA, Robert Goldman, APSA, Rhyna and Simon Goldsmith, Dr. J. N. Levenson, Dr. Richard Pomeroy, APSA, Joseph Merlino, APSA, Alfred C. Schwartz, APSA, Frank Soracy, Min Sapir, Morton Strauss, APSA and Edward C. Wilson, APSA. Unable to attend but nevertheless contributing by letter or phone were, Jack A. Goldsack, APSA, Barbara Green, FPSA and Susan Sherman, APSA.

Increased Membership

Here is the secret of how to increase your membership: Present a series of lectures and demonstrations with top instructors. Brooklyn CC was faced with increased overhead since merging with Brooklyn Institute of Arts and Sciences, President Vincent Stibler and Education Chairman Leslie consulted with Alfred C. Schwartz, APSA, at his New Rochelle home. It was felt that what was needed was additional members and each Brooklyn CC course had been effective in the past. A really dynamic staff of instructors was decided upon, including Adolph Fassbender, Hon. FPSA, Hans Kaden, FPSA, Alfred C. Schwartz, APSA and Dr. J. N. Levenson. The result—70, yes seventy, new members at $25.00 per were added to Brooklyn's rolls for the next 18 months.

Eager Beaver CC?

This is the name William Pinfield, Editor of "The Clix and Shutters", club paper of the Concord (NH) CC, wants to call the club after the enthusiastic model night the club held recently. I know from my own experience that "studio nights" are always a popular part of club activities. Dress them up with some lovely models, good instructors, and you can bet on a good turnout.

Concord has plenty of interesting programs for the members and meetings finish up with refreshments. They are affiliated with PSA, New England CCC and New Hampshire Ass'n of CC. They meet the second Saturday of each month in the Administration building, White Park, at 7:30 P.M. Visitors are always welcome.

Another Tip

The New York CSC has organized clinic nights under the chairmanship of Albert Widder. Through these friendly get-togethers the officers of NYCSC hope to improve the work of all their members by sharing each other's knowledge and skills, in addition to better understanding and friendships working together in small groups can develop. This club also makes use of the talents of their members, having Russ Myerly speaking on "Copying Colorslides," "It is All in the Viewpoint" by Floyd Lewis, Ethel Welti and her "Thru the Lens Tour of Europe" and Irving Lawler presenting his show "Florida."

Most clubs are like NYCSC with plenty of talent right in their own membership. I will never figure out why more of them are not used. I hope it is not a case of "Familiarity etc."

Contest

A contest open to all photographers has been announced by Yonkers Ferry, operating between Yonkers, N. Y. and Alpine, N. J., with prizes from a $250.00 top to twenty $10.00 gift certificates. If you are in this vicinity stop in at the Ferry office, 20 South Broadway, Yonkers, N. Y. for full particulars. Contest closes July 31, 1956 and we will be watching for the name of some PSAer as the winner or winners.

10th Anniversary

Congratulations to members of the Endicott (NY) CC who celebrated their tenth anniversary recently. The club was organized with 12 members and first met in the Public Library. Five years later, because the club was growing so rapidly, they were forced to find larger quarters. Then again in 1955 a still larger meeting place was needed and they moved into the Endicott Fire Station. They meet each first and third Wednesday.

Chapters

We hear that there is a move afoot to organize a PSA Chapter in Pittsburgh. Who's going to start the ball rolling by meeting with some PSAers to call an organizational meeting?

The Washington DC area may shortly have a PSA Chapter too. Interested PSA'ers in the area should contact Miss Mary M. Mulford, 3501 Idaho Ave., N.W., Washington 16, D. C.

Collegiate CC

The Collegiate (NY) CC, PSA, held their third annual photo exhibition in the Collegiate Church lecture room. Along with the exhibition, a competition of the year was

(See Eastern, page 45)

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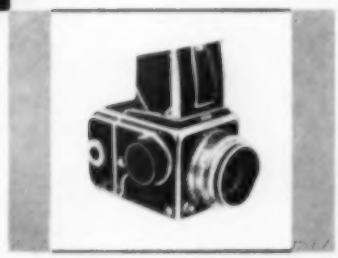

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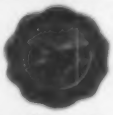

The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

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Central Zone News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

August Bartholet, V.P. of Fort Worth Cinema Club, presents Vic Thornton a club trophy for best ten-minute movie "Water You Doing?"

According to Moviemaker, Bulletin of The Fort Worth Cinema Club, most recent winner of the Randa Trophy for making the best ten-minute home movie, was Vic Thornton. Title of his movie is "Water You Doing." August Bartholet, Vice-President of the club presented the trophy (see photo). Second place went to Bill Sutton for his film entitled "Poodle Party." Judges for the contest were Mr. and Mrs. Neil Mann, Frank Roberts and Mr. and Mrs. R. L. Arnold. The Randa Trophy was presented by Randa Camera Shop of Fort Worth.

August Bartholet editorializes as follows: "The value of a tripod in giving a steady support for your camera cannot be over-emphasized . . . if your friends get seasick when your movies roll on the screen, it is evidence that your camera is not steady and a tripod is needed." August says hand-holding a projector has about the same effect as hand-holding a movie camera.

Membership of the Gulf States Camera Clubs Council is increasing rapidly. Recently, some 75 PSA'ers in the GSCCC area have been sent instructions on how to proceed with joining the PSA-GSCCC Council Portfolios. This excellent response will mean that at least two portfolios will be formed in the near future. L. E. Stagg, Jr., APSA, President of GSCCC, states that there are several more advantages to having Council Portfolios: sharing the Portfolios with others within the bounds of the Council area will mean dealing with acquaintances on many different occasions; the opportunity of having the Portfolio arrive more than twice a year as is the case in most of the PSA Portfolios; possible savings in transportation costs due to less distance between members of the circuits.

Interested members of GSCCC should write to Council President, L. E. Stagg, Jr., APSA, Box 2186, Beaumont, Texas.

Miss Emily Welch, Corresponding Secretary of GSCCC, 3830 31st Street, Port Arthur, Texas, sends the editor a special news release from the Gulf States Camera Club Council each month. This is very much appreciated because so much activity is going on in the GSCCC (and in other Camera Club Councils as well), that it is not possible for the editor to select all items which are considered most important.

President L. E. Stagg, Jr., APSA, is setting a record for visiting member clubs and getting personally acquainted with the leaders in photography of the area. Recently he has reported on the clubs in Dallas and Fort Worth, which he visited in March. Previously he had made the rounds in San Antonio. It is not unusual for President Stagg to visit three clubs in one week, such as Beaumont, Port Arthur, and Lake Charles.

Harold W. Hively, Vice-Chairman of the Black and White Inter-club Contests and President of the Ponchatoula-Hammond CC has moved to Miami, Florida. Harold's services to GSCCC will be acutely missed.

An interesting letter has arrived from Charles Albee Howe, APSA, of 2035 West 183rd Street, Homewood, Illinois. It states that he and Mrs. Howe have been resting and photographing in Hawaii for the past two months and visiting the new local chapter and the Rainbow Camera Club. Mr. Howe is Foreign Secretary of Chicago Color Camera Club, past Chairman of Chicago Chapter of PSA, member of the Chicago Stereo and other camera clubs, member of 4 PSA Divisions. Their plans for further travels included twenty-one countries in Asia, the Near East, and Europe. They expect to return to Chicago in late summer or early fall. Mr. Howe regrets that he probably will not be sending slides to contests or exhibitions until his return. In the meantime, however, he is carrying a Stereo-Realist, an Exacta and a Bell & Howell turret 16mm movie camera. This equipment should result in many new subjects being added to his collection. He and Mrs. Howe are traveling in Japan, the Philippines, Hong Kong, Singapore, Bali, Bankok, Egypt, the Holy Land, Spain, Italy, Yugoslavia, France, England and other countries.

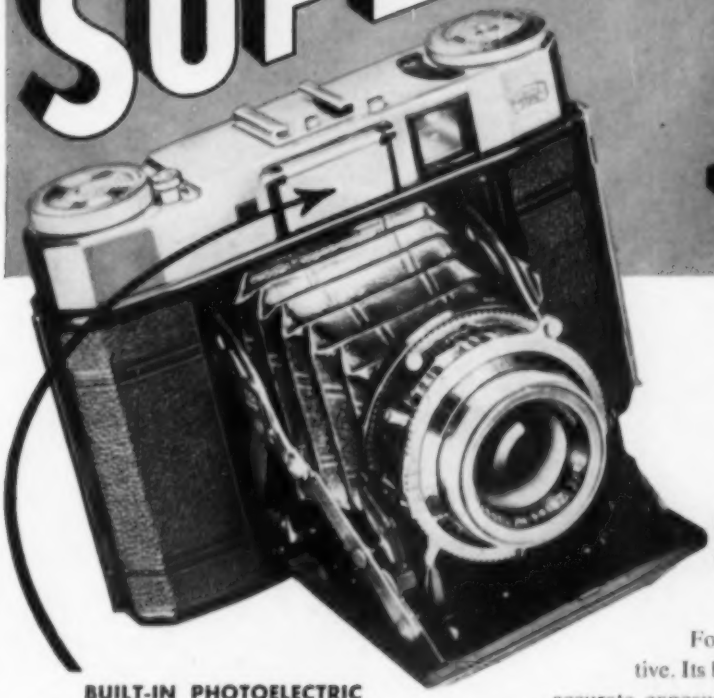
A new camera club (to us) is the Ritenour CC of Overland, Mo., a suburb of St. Louis. Their meetings are held in the Ritenour High School. There are 24 paid-up members. Meetings are held twice monthly, the first one being usually an educational or demonstration meeting and the second a competition night.

At the annual business meeting of the Ritenour CC, held in March, the following officers were elected: President, John J. Holton; Vice President, Vernon L. Rasmussen; Secretary, Hazel Counts; and Treasurer, Tomie Shell. Maude L. Holton is Publicity Chairman of the club and a member of PSA.

A letter from Mrs. Frances R. Elsperman, of the Tulsa (Okla.), Camera Club states that Joe E. Kennedy, APSA, Central Zone Director, has recently returned from a tour of active duty as a Colonel in the Army Air Force Reserve. Joe's duty did not prevent him from visiting with clubs and PSA members in the Port Arthur-Beaumont-Lake Charles Area; New Orleans, Jackson, Mississippi, Birmingham, Alabama, and Chattanooga, Tennessee. In Birmingham, Joe

(See Central, page 45)

new SUPER IKONTA IV



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Editor: A. H. Hilton, APSA
Route 3, Box 828, Porterville, Calif.

The Northwest Regional

The Northwest Regional Convention which took place in the Benson Hotel, Portland, Oregon, May 26-27 proved to be a huge success. Programs were scheduled each hour during the two days of the Convention and planned to please all Divisions: Color, B&W, Movie, Photo-Journalist, Technical, Stereo and Nature.

Saturday and Sunday were filled with lectures, discussions and demonstrations by nationally known and local photographers, field trips and social activities, including a banquet.

All had the pleasure of meeting our PSA President, Mel Phegley, APSA; Floyd B. Evans, FPSA, Western Zone Director; Walter Wood, APSA, Canadian Zone Director; James McVie, APSA, Associate Director for Western Canada and many other National PSAers.

One of the most outstanding programs of the Convention was by Helen C. Manzer, FPSA, entitled "The Ins and Outs of Color Exhibitions." Helen is America's top ranking 5-star color exhibitor. Her own color slides in a wide variety of descriptive and pictorial subject matter were presented, with special comments on design, composition and line and in a manner to interest all kinds of photographers.

Perhaps of most interest to all was the showing of the First Oregon Trail International Color Slide Exhibition. The first showing was Friday evening at 8:00 P. M. preceding the Convention and again Sunday evening after other events were over.

Charles W. Getzendanner, APSA, General Chairman, and his committee should be congratulated on a wonderful job. Gwladys Bowen was the Executive Secretary.

In The Wind and Sun

Kaiser Steel CC of Fontana, Calif., has joined the Wind and Sun Council. Organizer and first president of the club is Jack H. Smith, 731 Ninth Ave., Upland. Other officers are: Tom Herndon, Kathy Strossner and Joe Kraemer.

Redlands CC members are working full steam for a better-than-ever Photo Fiesta to be held Sunday, July 29, 12:30 to 6:00 P.M. in the beautiful Library Park and Bowl at Redlands. In addition to the famous "Miss Photo Fiesta" contest, there will be models of all types posing in skillfully constructed outdoor photographic sets, and in natural settings, in the park. Trophies and ribbons will be given for best pictures taken at the Fiesta.

As usual there is to be a "character" contest. This year's character trophy and runner-up ribbons will go to models giving best impersonations of well known personages, fictional or real. Anyone may enter, but attire is important.

A special feature of the Photo Fiesta is a new, one-day pictorial salon. Exhibitors are limited to a single entry. The fee is twenty-five cents. All prints must be in by 1:30 P.M.—no mailed entries accepted. Judging will take place immediately, a trophy and suitable number of ribbons for honor prints awarded, and prints returned to owners at close of the day. The exhibit will be held in the Lyon Wing of the Redlands public library and open to all photographers attending the fiesta. Other displays of prints and an Information Center for PSA are planned. *Art Miller reporting.*

1956 Convention

Denver Convention Committee is hard at it . . . General Chairman Ralph Hargreaves has become a man of many parts . . . and at his right hand is his "right hand" Mary Kelley, official Secretary for the Convention.

Mr. Moneybags for the Convention, Ralph B. Mayo, Finance Chairman, welcomes the income, watches the outgo with a wary eye.

Progress is being made at Denver for the PSA Convention to be staged in that city in September. One of the programs definitely scheduled will be by the Photographic Guild of Detroit with a "How To" session on their "Big, Blue and Glossy" technique.

Earl E. Krause, APSA, of Roseville, Illinois, who will talk on "3-D Projection Secrets." Robert W. L. Potts of San Francisco, presenting "Photography in a Tidal Pool," and Dr. Alfred M. Bailey currently Director of the Denver Museum of Natural History and world renowned traveler is also to be on the program. *Don Cline reporting.*

(See Western, p. 46)

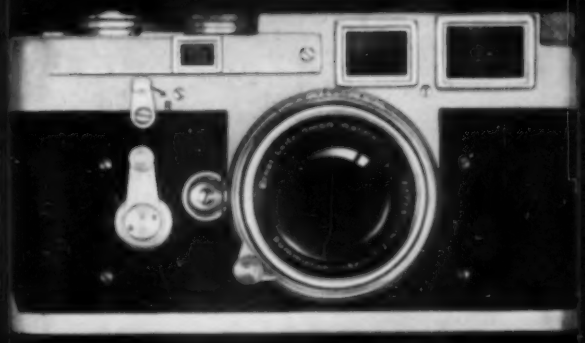

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Photo-Journalism Division

An endeavor is being made to stimulate the activities of PSA's Photo-Journalism Division among Canadian members. Among those who have applied for affiliation with PJ circuits to date include Robert Brooks, Yarmouth, N. S., Richard Towson, Kitchener, Ont., Gregory Machas, Verdun, P. Q., Ben Lloyd, Corunna, Ont., Clifford Baskin, Deep River, Ont., and Joseph Labelle, St. Martin, P. Q. There may be others whose names your Editor does not have.

The PJ Division naturally will interest any Canadians engaged in newspaper, magazine and other branches of news and journalistic camera work, and literary activities in these connections.

Chairman of the PJ Division is Ralph "Skipper" Miller, Box 35, Bayside 61, N. Y. Circuits Director is Larry Ankerson, 14826 29th Avenue, Flushing 54, N. Y.

At the moment they're looking for an Associate Director of the P.J. circuits. Also needed, a panel of 4 or 5 editors, Canadian, to serve.

Introduction to this interesting PJ Division is little farther away than a piece of paper inscribed with evidence of your interest, name and address and a five cent postage stamp on an envelope to Skip Miller.

Maritimers Score

It was a natural of course for members of the Color Photographic Guild of the Maritimes to send entries for the 9th annual exhibition of Marine Photography conducted at the Mariner's Museum at Newport News, Virginia. Not so easy to get acceptances, however, in a highly competitive show international in scope.

This your Canadiana columnist knows more realistically having some time ago had his complete entry of four notified on the advice card with a circled "none."

At this year's Newport News Show, several Haligonians really made the grade. Lawrence J. Boner pulled the top award in the monochrome division, got two other acceptances, one an honorable mention.

William E. Schwartz, also of Halifax, snaffled the second place award in the Color Division, and had three other slides accepted, two with H.Ms.

O. C. Crosley and Tim Randall of the N. S. port city were also in on the acceptance roster, which is a pretty fine performance for a show which draws the work of the top marine photographers the world over. The three last mentioned are PSAers, and from all accounts, by the time this appears in print, Lawrence Boner will be.

There's word also that at the Seattle International William Schwartz of Halifax won a special merit award in the color division, plus two further acceptances. William Wood won a couple of stickers.

Nova Scotia Publicity Folder

One of the finest pieces of tourist attraction literature ever produced by any province of Canada, containing forty eight 11 x 9 inch full page color photographs of exceedingly fine pictorial calibre, has just been released by the Department of Trade and Industry in Halifax. Some 50,000 copies have been reserved for out of the Province mailing to prospective visitors. The booklet is titled "Nova Scotia Camera Tour."

Notable point about the publication is that it devotes only a fractional portion of its space to wordage about the scenic and other attractions of the Province. 95 per cent of the story is told in pictures.

Understandably there has been an unexpected demand for the booklet. The Department would be pleased to send a copy to PSAers contemplating a visit to N. S., and would be invaluable in providing leads to the photogenic spots.

P.A. Publicity by APSAer

Nelson Merrifield, APSA, photo enthusiast of Port Arthur (Ont.) North West CC has been rambling again. This time to Port Arthur, TEXAS, where he was successful in getting the local press to run pictures and story about his way-up-north lakehead town of the same name. Says the home paper News Chronicle, Port Arthur, Ont., "It is a good thing for any community when its citizens (photographers particularly . . . Ed.) become travelling ambassadors of goodwill.

Nelson, by the way, has been appearing picture and story wise, more and more in publications of late.

Montreal 15th Monochrome Salon

True to recent form, Hong Kong-ites had another big show in the P Q. metropolis, 40 accepted prints by 21 exhibitors. 8 Montrealers showed 18. 6 exhibitors from Canada's other cities aggregated 15 prints. The figures do not include judges courtesy prints by Ray Caron and J. W. Campbell of Montreal, and Harry Waddle, Port Dover, Ont.

Art Barsky of Montreal made the perfect score, 4 prints including 1 H.M.; Wally Galloway of Edmonton, Alta., 4 including the Silver Medal (Sorry we missed reporting this last month . . . Ed.); Jim McVie, Victoria, B. C. and Rex Frost, Toronto, 4, including one H.M. and the Gold Medal. Wally Wood and Yseult Mounsey, Montreal, scored with a trio.

Incidentally we note a misspell epidemic in both Canadian and American catalogues of late, sometimes listing the home town of our Far Eastern friends as HonK Kong. On performance they would certainly be justified in blowing their own horns.

Montreal 6th Color Exhibition

Somewhat unusual, a Northumberland Englishman, Thomas L. Bates took the Gold Medal Award in color.

Home town folk supported their own show, with 15 catalogue Montrealer listings of 19 slides. Ten Ontario exhibitors secured 20 acceptances. Tim Randall of Halifax, N. S., was successful with 3. The Prairie and western Canadian provinces were unrepresented in the color score sheet.

Mayor Jean Drapeau of Montreal opened the Montreal shows and was guest of honor at the awards banquet held in this connection. Chairman Ray Caron, PSA Canadian Director Wally Wood, Past Presidents of MCC, Stu Echlin and Marcel Garand were kept busy handing out silver and gilt winged trophies to top performers of the Club and Exhibition Season, among them Ray Caron who took the Fred Burgess Memorial Trophy for color; and Wally Wood the Club Trophy for b. and w.

At one point in the proceedings Mark Stein, Montreal CC's perennial salon Chairman, amused the gang by reading a particularly pungent letter from an unsuccessful, disgruntled entrant to the Club's "second rate salon." Montreal CC's "Cameragrams" reporter describes the reading of this letter as another contribution to the evening's success. Who is it who once claimed that a Salon Secretary can't win?

Club Slide Competitions

The Toronto CC is doing quite well in the highly competitive Class AAA division of the National Club Color Slide Competitions, placing in 5th place with 163 points, thus 12 points behind the leading El Camino L. A. Club. In the April summaries sent out by Maurice Lank, Toronto CC's Lou Trapp made an H.M. with his slide "Busy Bridges." The Toronto CC shared a plaque with the Dearborn, Chicago CC on tied points in that month's competition.

In Class AA of these contests, the Color Photo Guild of the Maritimes, Halifax, N. S., stood in 9th position, Chatham (Ont.) CC listed in 24th place, out of 60 Clubs in the Division.

R. K. Thompson and Wm. Wood of the Halifax, N. S. Club both secured Hon. Mentions in the April listings.

Pictorial Division Awards of Merit

★★★★★

Jean Elwell

★★★★

Willard H. Carr — Caryl R. Firth
Grant M. Haist — Alfred C. Schwartz
William F. Small

★★★

Umprasad S. Dalal — Jorge Figuera
Challiss Gore — Harry L. Hartley
Bosworth Lemere — John P. Montgomery, Jr.
Gertrude L. Pool — Wilson H. Shorey
Kelly L. Taublee — C. H. Wagner
Gretchen Whippert — William L. Woodburn

★★

Dewitt Bishop — John T. Caldwell, Jr.
S. D. Chambers — Dr. C. F. Cochran
Drake Delaney — Leta M. Hand
Virginia Haffer — Helge Heinonen
Mahlon Hirsch — Floyd G. Piper
J. Ivan Sherry — R. R. Valentine
Hugh B. Watt — Eileen Widder
Ken Willey

★

Wm. A. Bacon — Ed Willis Barnett
Val Bens — Sidney Fichtelberg
Milton Fishman — Dr. Ronald A. Greene
Helge Heinonen — Felix W. Lamminen
Wm. Mallas — Delbert H. Rust
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No. 21. The Charm of Minute Creatures. by Alfred Rentro, APSA.

No. 20. Photography Is An Art. by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19. Nearby and Closeup. by Dr. B. I. Kaston, APSA, a nature subject by an expert.

No. 18. Table Top Tricks. by Laverne Bovair, FPSA.

No. 17. Filters, Facts and Fun. by A. C. Shelton, APSA.

No. 16. Pictorial Photography from the Chinese Viewpoint. by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders." by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. Lighting Glass for Photography. by June Nelson, APSA.

No. 13. Birds In Color. by Warren H. Savary, FPSA.

No. 12. The Language of Pictures. by P. H. Oelman, Hon. PSA, FPSA.

No. 11. Prints I'd Never Send To A Salon. by George R. Hoxie, FPSA.

No. 10. Elements of Color Composition. by Bernard G. Silberstein, FPSA.

No. 9. My Camera In Search Of A Subject. by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures. by Ruth Sage, APSA.

No. 7. Abstractions. by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is $5, plus a deposit of $20 which is returned upon request. Your first order should be accompanied with a $25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a lecture and want to order, or want information, should write to:

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Philadelphia 17, Pa.

Editor J. L. Zakany, ACFM
V. Carranza 69, México, D. F.

Cuba

Club Photográfico de Cuba's new Directors are: Dr. A. A. Rodríguez Sosa, President; Jesus Valdés, Vice-President; Dr. Felipe Atoy, Secy., J. L. Capell, Treasurer; Dr. Lorenzo Comas, Assistant Treasurer and Domingo López. Jorge Figueroa, Hon. CFC, heads a group trying to organize a PSA Chapter in Cuba, whose PSAers please contact him at CFC, O'Reilly 366, Havana.

Brazil

Sociedade Fluminense de Fotografia of Niteroi, Capital of the State of Rio de Janeiro, successfully exhibited its 4th International Salon, with 204 prints and 79 slides accepted. It was founded in 1944 to oppose then existing tendencies to concentrate and keep secret photographic knowledge in a small group, refusing to disclose it to new comers. They met for 4 years in the home of its founder, now President, Dr. Jayme Moreira de Luna, who provided club services without charge. From that modest start it grew to own its quarters, perhaps among the best in the world, on a plot 175 by 155 ft.

Mexico

Cecil B. Atwater, FPSA, will personally conduct the "Thru the Lens Tour" of Mexico and Guatemala, organized by Travel World, Inc., 5814 Wilshire Blvd., Los Angeles, Calif., starting in Mexico City next Sept. 30th, for section 1, or Oct. 21st, for section 2.

México's Fifth International Salon, featuring B & W prints (closing Sept. 18th), color and stereo slides (closing Sept. 29th) will be exhibited next October at the World famous Palace of Fine Arts. Write Club Fotográfico de México, San Juan de Letrán 80, México 1, D. F., for forms.

Cuba

Los nuevos Directivos del Club Fotográfico de Cuba, son: Presidente, Dr. A. A. Rodríguez Sosa; Vice-Presidente, Jesús Valdés; Secretario, Dr. Felipe Atoy; Tesorero, J. L. Capell; Sub-Tesorero, Dr. Lorenzo Comas y Vocal Domingo López. Jorge Figuroa, Hon. CFC, encabeza un grupo deseoso de organizar una Delegación de la PSA en Cuba. Los interesados, favor de escribirle al CFC, 366 O'Reilly, Habana.

Brasil

La Sociedade Fluminense de Fotografia de Niteroi, Capital del Estado de Río de Janeiro, con éxito exhibió su 40 Salón Internacional, aceptando 204 fotos de blanco y negro y 79 transparencias. Fué fundada en 1944 en oposición a las tendencias entonces existentes, a concentrar y mantener en secreto entre un pequeño grupo, los conocimientos fotográficos, negándose a darlos a conocer a los nuevos aficionados. Por 4 años se reuniéron en la casa de su fundador y actual Presidente, Jayme Moreira de Luna, quien proporcionaba sin costo alguno los servicios del Club. De este modesto principio creció hasta tener en la actualidad su propio edificio, tal vez uno de los mejores del mundo, en un terreno de 53 por 46 metros.

Mexico

Cecil B. Atwater, FPSA, personalmente conducirá el "Viaje a Través del Lente," por México y Guatemala, organizado por Travel World, Inc., 5814 Wilshire Blvd., Los Angeles, Calif., reuniéndose la sección 1 el 30 de septiembre y la sección 2 el 21 de octubre próximos en México, D. F. El 50 Salón Internacional de México, con secciones de blanco y negro (cierre Sept. 18), transparencias y estereoscópicas (cierran Sept. 29), será exhibido en Octubre en el mundialmente conocido Palacio de Bellas Artes. Escriba a Club Fotográfico de México, San Juan de Letrán 80, México 1, D. F., para formas.

RECORDED LECTURES

Fred H. Kuehl, APSA
2001-46th St.,
Rock Island, Ill.

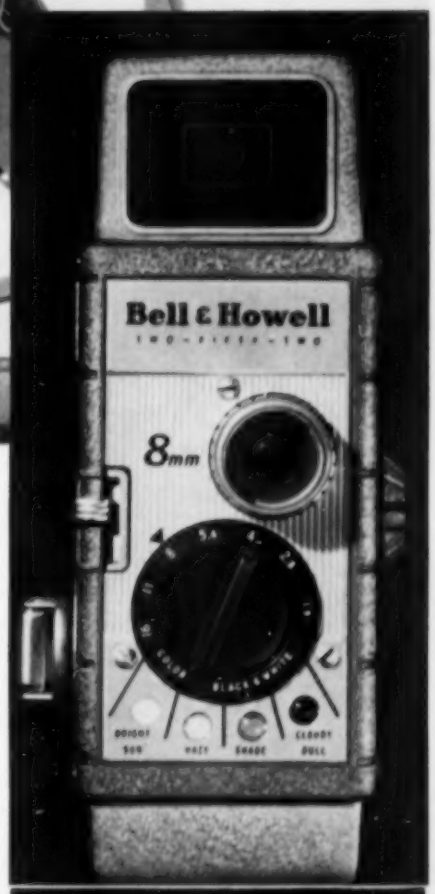
Did you know that the Recorded Lectures Program serves not only U.S. and Canadian clubs, but also any PSA member club outside the U.S.? Did you know that with a Recorded Lecture, your club has a well known lecturer practically "in the room" with you? And, did you know that *any* club can afford to have an RLP, but that most cannot afford to have such speakers "in the flesh"? Well, 'tis true, all three questions.

If you are a person vitally interested in the welfare of your club, then you should quickly tell your officers about RLP possibilities. If you are a program chairman (usually the most harried person in a club), then you should promptly investigate and find out how RLP can make your job much easier. And, if your club has taken advantage of Recorded Lectures in the past, then be sure that this fine service of PSA is not forgotten.

In the adjoining column, the RLP Box lists the titles and speakers for many lectures. The RLP catalog tells about the ones that are not listed, and tells also how to order. The catalog gives the running time for each lecture, the number of slides in each, and the type of audience it is recommended for. To secure the catalog, drop a line to your area RLP Distributor, or to Mr. Clement, whose address is at the bottom of the RLP listing. Takes but a minute to do.

Here are two lectures that will provide an evening's enjoyment, plus giving your club much photographic knowledge. "COMMENTS ON 100 PRINTS From the PSA Permanent Print Collection", features J. Elwood Armstrong, FPSA, of Detroit, and his rapid-fire clear-cut comments telling why these 100 prints are extraordinary. Just to see those 100 prints, and finding out what fine pictures are like, is an evening well spent. Not to mention the ideas, enthusiasm, and new outlook received. The lecture lasts for 55 minutes, and has 100 slides.

(Continued on p. 16)



NEW MONTEREY DELUXE • $59.95

Regent Deluxe Projector, now with reverse, only $179.95

Now Bell & Howell adds reverse and other improvements to the already famous Regent . . . *at no increase in cost!* You can run your 8mm movies backward for special effects or to review scenes. New swingout lens mount simplifies threading and cleaning. New type rotary operating switch turns off room light automatically during projection. Regent Deluxe $179.95. The popular Regent (without reverse) now only $159.95.

And look! Famous Sun Dial Camera, now with f/1.9 lens!

Here's a great new combination of performance and simplicity in 8mm movie making. The new Bell & Howell Monterey Deluxe now has a fast f/1.9 Super Comat lens. Simply set the exclusive Sun Dial—sight through the biggest of 8mm viewfinders—and shoot perfect movies. Smart two-tone case is rugged die-cast aluminum. New lock design makes loading a lark. Monterey Deluxe with f/1.9 lens, $59.95. Standard Monterey with f/2.3 lens, now at a new low $49.95 . . . a full $10 saving!

Bell & Howell

Finer Products Through ***IMAGINATION***

"LET'S TAKE NATURE PICTURES", by Ruth Sage Bennett, APSA, is illustrated with 49 color slides, and runs for 50 minutes. In it, Ruth shows how to get "natural habitat" and "real life" backgrounds for your plant life shots, while taking them in the nice indoors. The highlight of her lecture is the demonstration of how she obtains "natural" blue skies for her pictures of beautiful flowers, under artificial light and indoors. She withholds no secrets in telling about her methods. While the slides are in full color, every black and white worker can profit greatly also from Ruth's tips. This is a great lecture for the spring and summer.

If you want to be assured of a good program when your club resumes activities this fall after the summer lull, now is the time to order, or ask for a reservation. It is early, so you can be assured of obtaining the lecture of your choice. Many times RLP Distributors arrange programs a year in advance, and then you do not have to worry, because when the time comes, you will have a quality program and one that will be there on time. No fuss, no worry.

Don't forget, drop a line to the RLP Director of Distribution, whose name and address is given in the list of available lectures. You will receive a prompt and friendly reply by return mail. It only costs a few minutes of time to get information. And you will be forever glad.

TRAVEL

EUGENIA BUXTON, FPSA
601 S. Belvedere Blvd.
Memphis 4, Tenn.

Add Travel

The ferry Bluenose is now in operation between Bar Harbor, Maine, and Yarmouth, Nova Scotia, making a round trip each day. In winter season it leaves Yarmouth on Mon., Wed., Fri., at 9 A.M. and Bar Harbor the alternate days. Member Howard Hamilton of Halifax, in addition to furnishing this information, offers his aid to all PSAers traveling in his direction. Write him at 501 Barrington St. where he has a studio.

A new Travel Aide for Europe is Miss Dorothy Skeels, 98 Campbell St., Quincy, Mass. She has made numerous trips to Europe and is familiar with all good picture spots.

Add Schools

Several new summer courses in color photography have been announced. Helen C. Manzer and Roland Wilson will have two courses, the first from June 27 to July 8 and the second from July 11 to July 22 at Pacific Grove, Calif. Information from Margaret E. Wilson, Box 68, Harper Canyon Road, Salinas, Calif.

Miss Manzer and Richard B. Pomeroy will hold three courses at Orford, N.H. The first two are eleven days from July 30 and August 13, the third, devoted to fall foliage is Oct. 1 to 5. Information from Mrs. Pomeroy, 18 Fox Meadow Road, Scarsdale, N.Y. After June 20 the address is Orford, N.H.

By-Law Changes

Caryl R. Firth, APSA, Secretary, announces the following changes in the Society's By-Laws which were passed by the Board of Directors at the meeting in Boston.

The first sentence of Article VI, Section 3, to be amended to read: "*OFFICIALS.* Zone Directors and District Representatives who shall be elected in accordance with the provision of this Constitution and these By-Laws;" etc.

The following sentence to be inserted between the second and third sentences in Article VI, Section 7: "*DUTIES OF OFFICIALS.* The Zone Directors shall faithfully represent their respective zones, ascertain and advise the President, National Council, and the Board of Directors as to the desires and recommendations of members resident within their respective zones, perform duties required by the President and otherwise promote the growth, welfare and interest of the Society; each Zone Director shall be responsible for the supervision of the District Representatives in his zone, as directed by the Board of Directors."

Amend Article VII, Section 2, to read: "*YEAR OF ELECTION.* To assure continuity in operations, the National Officers and Zone Directors of this Society shall be elected each odd year. The Divisional Officers and the District Representatives shall be elected each even year."

Amend Article VIII, Section 2, to read: "*COMPOSITION.* The National Council shall be composed of the following:

a. The National Officers.
b. The Division Chairmen.
c. The Zone Directors.
d. The District Representatives.
e. The Chairmen of the Standing Committees.
f. The Past President.
g. The Honorary Representatives, when visiting the United States.

At the meeting of the Board on May 5, the following addition to Article XIX, Section 2 was passed:

"FACL and AACL Honors previously conferred by the Amateur Cinema League shall be recognized by the Photographic Society of America; past recipients of said honors may continue to append to their names FACL or AACL, so long as they remain members in good standing in PSA."

New Film Contest For Western States

A new film contest for motion picture enthusiasts is now being formed by the various movie club associations in the 11 western states. The contest is to be known as The Ten Best of the West and will begin this year. Tentative schedule calls for the various associations to serve as host for the contest in different years, probably in the fall.

At present the ten best films submitted will be honored with trophies and film leaders presented to the winners.

Associations which have so far signified an interest in supporting the Ten Best of the West contest are: The Washington State Amateur Movie Council, the Northern California Council of Amateur Movie Clubs, and the Southern California Association of Amateur Movie Clubs.

Any association or council of movie clubs in the state of Washington, Oregon, California, New Mexico, Arizona, Nevada, Idaho, Montana, Utah, Colorado and Wyoming may participate in the sponsorship of the annual contest. Full details may be obtained from George Cushman, Editor of the Motion Picture Section of the PSA Journal, and former past president of the Southern California Association of Amateur Movie Clubs who is serving as a clearing house for information on the contest until the necessary machinery is set in motion by the participating associations. Cushman's address is 532 Pine Avenue, Long Beach 12, California.

The contest will be open to any resident of the 11 Western States named above. Although the contest will be primarily for amateur movie makers, a separate classification for professionally made films will be established if the need arises.

The Journal will report the time and place of the first contest to be held this year as soon as this information is announced.

Color Division Awards of Merit

★★★★★

Helen C. Manzer, FPSA

★★★★

Jack A. Goldsack, APSA

★★★

Edna Goldman — Eugenia D. Norgaard
Robert G. Parlin — Hoyt L. Roush
Samuel Stern — Douglas H. Wanser
Frances R. Wolfson

★★

Isadore Berson — F. Thrall Brewer
Rita V. S. Ehret — Charles G. Hess
Adolph Kohnert — Jack McKeon
Robert C. Nyquist — Victor Pagel
Clifford W. Pugh — Vincent L. Stibler
Benjamin Van Raalte — Claire Webster
José Lorenzo Zakany

★

Lucie Adams — Sam G. Blakesley
Eleanor Broadhead — E. Delaney, Jr.
Leonard Gordon — Clifford L. Miles
Charles W. Roberts — F. W. Simard

Movie Course Syllabus

A syllabus for a course in the fundamentals of making good movies given by Harry A. Goldstein, APSA in the adult evening school at Tucson, is offered to PSA filmers and club educational directors for free. Just send Harry a stamped and addressed envelope with the word "Syllabus" on it and he'll return it with your copy. In addition to an outline for 15 weekly lessons, it contains a sample script and a critique form.

Change of Address

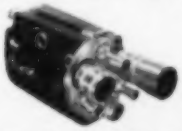
Be sure to notify Headquarters of any change of address, in advance if possible. It takes about 30 days to effect a change and your Journal may be lost.

You name the price...
Kodak has **the finest!**

BROWNIE MOVIE CAMERA. Only one simple setting—takes 8mm movies indoors and outdoors. With f/2.7 lens, $29.95; f/2.3, $37.50; f/1.9, $44.50.

BROWNIE MOVIE CAMERA, TURRET f/1.9. Exciting telephoto, wide-angle, and standard 8mm shots. Easy and inexpensive. Complete with turret and 3 lenses for only $79.50.

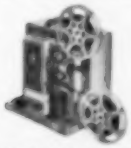
CINE-KODAK MEDALLION 8 CAMERA. Palm size. Magazine load. Shoots slow motion, single frames. Focusing f/1.9 lens. Accepts D-mount lenses directly. $144.50.



CINE-KODAK K-100 TURRET CAMERA. For the expert. Takes 16mm roll film. Pulls 40 feet of film with one winding. Adapts for multiple exposures and dissolves. From $315 with f/1.9 Ektar Lens. Single-lens models from $279.

BROWNIE 500 MOVIE PROJECTOR. Shows bright 8mm movies up to 4 feet wide. One control projects forward, reverse, stills. Lubricated for life. $74.50. 300-watt model, $62.

CINE-KODAK SHOWTIME 8 PROJECTOR. Fills big 5-foot screen with brilliant 8mm movies. Reverse action and stills, too. Power rewind. Never needs oiling. $115.



KODASCOPE ROYAL PROJECTOR. Superb for 16mm silent movies. Brilliant screenings, needle-sharp from corner to corner. Lifetime lubricated. Built-in case construction. $275.

Serious movie maker "at work"

Making beautiful, precision 16mm movies with Cine-Kodak Royal Magazine Camera is easy...and fun!

Yes—it's fun because it's *simple*. Fast magazine load—in 3 seconds you're ready to "take"! Switch film any time—without losing a single frame.

Easy—yet the Royal invites you to serious movie ambitions. Slow motion, self movies, single-frame shots for animation and titles—you can do *all* these exciting movie tricks with it.

And what results you'll get—because the Royal's *f*/1.9 lens is an *Ektar* (the finest lenses ever made for 16mm cameras). Gives you color purity unexcelled . . . such depth of field you can use an average setting and practically forget focus . . . critically sharp pictures that screen flawlessly—whether it's an eyelash close-up or a speck of sail on the horizon.

The Royal's choice of auxiliary Ektar Lenses ranging from 15mm to 152mm offers an enormous scope of movie-making opportunities. Optical viewfinder adjusts to show fields of each. And, for all its versatility, it's a remarkably compact, good-looking camera to carry on vacation days ahead. Let your Kodak dealer show you—now!

Cine-Kodak Royal Magazine Camera, with f/1.9 Ektar Lens. Fast 3-second load. Takes Kodachrome or black-and-white film in handy magazines. Three speeds—16, 24, and 64 frames per second. Built-in exposure guide. $179.50.

Ask your Kodak dealer about small down payment, easy terms.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

Summer Aids &

or, how to make a photo mural in hot weather . . . how to make a slide projector put out more light with less noise (less heat, too) . . . how to achieve peace of mind with one perfect lens . . . how to avoid wading parties in the darkroom . . . exceptional fine-grain developer . . . and why some enlargements aren't sharp.

Summer check

"Gadgets," says one man. "Vital equipment," says another. We say any piece of photographic equipment is a good investment if it helps you make better pictures, or makes picture taking more convenient.

Here are a few photo-aids you might want to consider. Look them over. Then see your Kodak dealer.

▶ A little camera movement, even at fairly fast shutter speeds, can cause a blur that shows up when you make enlargements. A Kodak Flexiclamp is the cure. Holds your camera steady just about anywhere—on fence post, car fender, chair or railing. The jaws are padded to prevent scratching. The top swivels in just about any direction. Costs $5.95. (Another steady-up aid is a Kodak Metal Cable Release. From $1.25.)

▶ The new Kodak Filter Kits are the handiest thing we've seen yet for holding filters. You can buy a complete kit of filters in a clear plastic case with each

filter individually housed—or buy Kodak Wratten or Pictorial Filters individually in plastic housings that can be locked together to make a kit of any size. Ask your Kodak dealer to show you.

▶ When you're taking pictures on the move, carry a pocket photographic library with you . . . the Kodak Master Photoguide. Has information on exposure, light conditions, filter factors and filter effects, depth-of-field scales, effective apertures, and lots more. Price $1.75. For movie-makers, the Kodak Cine Photoguide, $1.75.

▶ How's your camera carrying case? If it's getting old, take a look at the new line of Kodak Carrying Cases. Made of the finest top-grain leather, they look smart, will last for years and years. At your Kodak dealer's.

▶ For $2.95 you can cut your film-processing time in half. Just buy a spare Kodacraft Roll-Film Tank, so you can process two rolls of film at once. You'll appreciate it when you wind up a weekend with six or eight rolls of film to develop.

▶ For flashpower without bulk . . . and notably for flash fill-in on summertime outdoor shots . . . you can't beat the new Kodak Super-M Flasholder. Tiny but potent. Leave it on the camera all the time. Flash-exposure computer right on the handle. It's B-C, for dependability—and only $9.95.

Serene content

We hold no brief against interchangeable camera lenses. Our Retina IIIc Camera, a bright new star in the miniature-camera firmament, has 'em—and so do our best 8mm and 16mm movie cameras.

Still, we like to watch the owner of a Kodak Signet 35 Camera at work. He goes about his business in a manner that reflects inner serenity and calm command. He has only one lens, *but he knows from experience that it's good.* His 44mm *f*/3.5 Kodak Ektar focuses on ball bearings, he range-finds down to 2 feet, his color shots are sharp beyond

the power of words to describe, and he wears a happy smile.

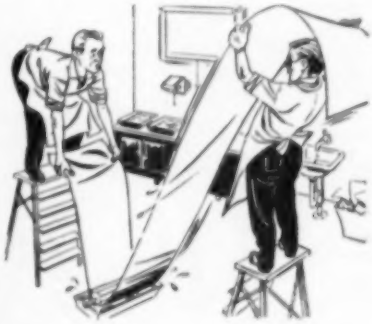
If the complexities of modern life weigh upon you—go see your Kodak dealer and examine a Kodak Signet 35. Complete with as fine a lens as modern optical skill can achieve, it still costs only $75. *Including* Federal tax.

Cool work

The man with a basement darkroom gets a break in the summer . . . it gives him a cool place to work on hot, muggy evenings. If you're one of the lucky ones, here's a suggestion: why not try your hand at mural-making this summer. We bring this up for two reasons: summer is a wonderful time for taking the kind of pictures that make beautiful murals, and this summer you can shoot with the new Kodak Panatomic-X Film to get the sharpest, finest-grained negatives you ever saw—the kind you can blow up and up into a crisp, finely detailed mural.

If you've tried Panatomic-X Film, you know what we're talking about. If you haven't, try a roll and see what its ultra-thin, micro-grain emulsion can do.

A good paper to use for your murals is Kodabromide. It has plenty of speed and comes in big-sheet sizes, also in rolls up to 40 inches wide and just about any length. Processing is little trouble with two people see-sawing a long piece



in a trough of processing solution. If your basement's *really* cool, you'll find it's no problem getting somebody to give you a hand. And, if you want more information, you'll find it in the folder, "Making and Mounting Giant Prints and Photomurals." For a free copy, write to our Sales Service Division.

Story

A man goes out and takes a wonderful picture. He has a fine camera with a fine lens, perhaps even a Kodak Ektar Lens, *f*/3.5, on a Kodak Signet 35 or Kodak Chevron Camera. He uses a fine-grain

Cooler Work

film, and develops it carefully in a fine-grain developer like Kodak Microdol Developer. Turns out a potential prize winner, so he decides to make a print.

But the enlargement is a letdown. Looks tired. No crisp, clean, over-all clarity. It's discouraging, that's what.

You've probably figured out the answer. His enlarging lens. It should be every bit as good, for its job, as the camera lens. Ample covering power for the negative, with a nice flat, sharp-to-the-corners field. It doesn't make sense, but a lot of people do try to get by with inferior enlarging lenses. False economy, too, because a good lens represents a small part of your investment in photographic equipment. You can get Kodak Enlarging Ektanon Lenses from $17.50 for a 50mm *f*/4.5 to $59.50 for a 161mm

f/4.5. Or, if you want a lens that is ideal for color separation work as well as black-and-white enlarging, you can get Kodak Enlarging Ektar Lenses in 2-, 3-, and 4-inch focal lengths (*f*/4.5) for $52.50, $57.50, and $62.50. See your Kodak dealer.

Smile

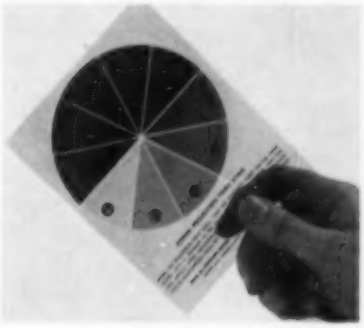
The little buzz of a Kodak Auto-Release shifts into high pitch just before it trips the shutter. This is when you stop adjusting your necktie and put on your best smile. No getting caught with your eyelids down squinting to see when the release will trip. The Kodak Auto-Release fits any standard cable release. Delays up to 10 seconds. Has a booster spring to make sure it goes off every time. $3.86, buzz and all!

Exceptional Microdol

In our April Bulletin about all the new Kodak films—Kodak Tri-X, Plus-X, Panatomic-X, Verichrome Pan—we remarked that the grain structure is so good you don't need special fine-grain developers. We also pointed out that some of the special f.g. soups cause scumming. Happens that Kodak Microdol Developer is a semi-exception—doesn't cause scumming unless you work it nearly to exhaustion, which you shouldn't anyway. Gives somewhat finer grain, too, at a modest loss of film speed. Kodak D-76 gives maximum effective film speed but a trifle more grain. Works fast, costs less, doesn't scum. Your Kodak dealer will be happy to supply you with whichever one best fits your needs. Or both.

Briefs

▶ You get a test strip showing 10 different exposure times with one exposure when you use the Kodak Projection Print Scale. It's a negative with ten wedges of increasing density calibrated



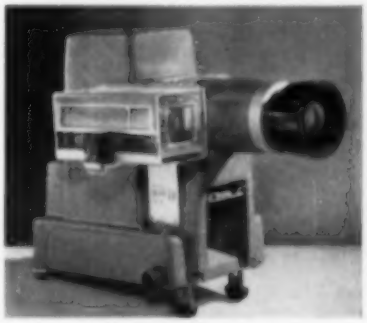
for exposure time. Saves you time and paper. Also patience. The Kodak Projection Print Scale costs $1.15.

▶ Wading parties aren't much fun. Not in the darkroom, when the stuff you're trying to pour winds up on the floor instead of in a bottle. You can end this puddle muddle with a Kodak Combination Funnel. Made in two plastic sections that can be used separately or together to provide three sizes of funnels. You pour into a 5″ intake diameter and fill anything down to a bottle with a ½″ neck. All for only $.85.

Paradox

Designing a 2x2″ slide projector is something like trying to fix a short leg on a chair. Shorten the other three and the first one turns out to be too long. Same with a projector. Increase its light-throwing capacity and you find the slides are heating up. Increase the cooling capacity of the projector and it becomes noisy. And so on.

We wouldn't bring this up, of course, unless we had the problem licked. We have. The solution is the Kodaslide Signet 500 Projector. We get a tremendous amount of light on the screen by using a "close-coupled" condenser system. Tightly grouped are two *Lumenized* condensers and a front-surfaced hemispherical mirror, with the 500-watt bulb



between. This system, combined with the Signet's 5-inch *f*/3.5 Projection Ektanon Lens, just pours out the light.

But, all this light carries a lot of heat. So we get rid of it. We use a special impeller-type blower because it moves more air than equivalent propeller fans, and makes less noise doing it. The air blows up around the lamp inside the condenser basket, all over the outside of the condenser basket, and all over both sides of the slide. In addition, we use a special extra-thick, heat-absorbing glass. Your slides never had it so good . . . and never looked so good on the screen.

Ask your Kodak dealer to show you the Kodaslide Signet 500 Projector, show you what kind of screen brilliance and image quality it delivers, how cool and quiet it runs. It's something to see.

The Kodaslide Signet 500 Projector, with automatic changer and *f*/3.5 lens, $82.50; with *f*/2.8 lens, $89.50; without changer, $10 less. The Kodaslide Signet 300 Projector, with 300-watt bulb, *f*/3.5 lens, and automatic changer, $69.50.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Denver Convention Offers Pictorial Opportunities

The 1956 PSA Convention in Denver will afford pictorial opportunities of a caliber seldom presented to PSAers—majestic mountains, rugged valleys, a riot of fall color, mining towns and ranches. And by pictorial we mean pictures, whether you record them in b&w or color, one-eyed or stereo, still or movie.

Two special trips were announced in the May Journal. One, a two-day 250-mile bus trip will cover a wide range of picture interest, from vistas to intimate details and will be a pre-convention feature for those who arrive early. The other will be the regular Convention Outing and will occupy a full day. It is scheduled for Thursday as is customary.

For those who drive there will be much of interest both coming and going, particularly if you follow different routes. The Convention Travel Committee under Carl Blaurock is prepared to suggest places of special interest where pictures can be found. Camera clubs in other cities of Colorado will make visitors welcome and provide them with picture information on request.

To synchronize better with the early fall color in the Rockies the Convention date has been advanced a week from the usual October date and it will open on September 26 and end with the banquet on Saturday.

Highlights of Colorado

On your trip to the convention in Denver you will want to see some of the famous scenic or historical places. One of the outstanding of these is Colorado Springs, 70 miles to the south of Denver. For 75 years it has been a famous resort and scenic spot of this state and recently is noted for additional features.

A beautiful residential city nestled at the foot of Pike's Peak it is the center point for many exciting places of interest. At the city itself and part of its park system is the famous Garden of the Gods. Here strange erosion-carved rocks of red sandstone rise out of green valleys carpeted with flowers and surrounded by hills covered with scrub oak, pines and junipers. Lovely color combinations for the camera and a fine recreational area.

On Cheyenne Mountain just above town is the inspiring Shrine of the Sun built as a memorial to Will Rogers. From this shrine several hundred feet above the valley, the eye looks out over the whole city and views the limitless plains stretching out to the horizon in the east. At the foot of the mountain is the famous zoo with one of the most complete zoological collections in the world.

For the more venturesome a 24 mile automobile road with marvelous views leads up to the summit of 14,110 foot Pike's Peak. Drive your own car or go by chartered sightseeing car if you prefer. Another variation is a ride up the diesel powered cog railway.

Other points of interest are the Seven Falls up South Cheyenne Canon, the Cave of the Winds with its stalactites and stalagmites, the Manitou Cliff Dwellings with their kivas and sacred towers, all within short driving distance from the center of town. Farther afield are Cripple Creek with its multi-million dollar gold mines, the petrified forests at Florissant, and the Royal Gorge with its famous bridge spanning the canon 1200 feet above the Arkansas River.

To the south of town a few miles is Camp Carson, the center of the Army's Mountain and Cold Weather Training Command. Seven miles north of the city is the site of the U.S. Air Force Academy now in process of construction This is to be the West Point of the Air Forces.

The above is only a partial list of things to do and places to see in and about Colorado Springs. Space does not permit further elaboration. Come and see for yourselves.—*Carl Blaurock*

Program Notes

Willard H. Farr of Chicago will be a panelist on "Finding Nature Shots in Winter" at the Denver PSA Convention. Mr. Farr has been a Development Engineer for Stewart-Warner in Chicago for the last 28 years. His hobby, as could be guessed from the above, is Nature Photography. He is chairman of the Nature Division.

"Planned Action For Making Garden and Nature Shots" is the title of the talk to be given by Len Thurston at this year's convention. Mr. Thurston is a wholesaler in Detroit, Michigan, and holds many honors in photography. His talk will include a demonstration of color slides.

"Light, Color, and Creative Photography" is the title of Lynn G. Fayman's talk to be presented at the Denver Convention. A pioneer in the field of light as an art medium and in Flexichrome color prints, he is known also as an artist, lecturer, teacher, and exhibitor. His interest in developing a better understanding of art in photography led to two years' work with Wayne University, developing a color slide set for educational purposes, showing the transition

from factual to abstract type pictures. His free form color movie, "Color In Motion II—The Red Spot" placed in PSA Top Ten of 1955 and was awarded a diploma at the 1954 Cannes Film Festival. His talk will reveal new ideas in the approach to *Making* rather than *Taking* pictures.

Mary Florence Tucker, who is the Editor of an employee publication in Chicago, says "Let's Try Something Different," in her talk at the Denver Convention. Mrs. Tucker in her demonstration type lecture urges photographers to put more of themselves into their pictures, more of their own creative ability, ingenuity, thought, and greater planning. She will discuss many of the techniques available to the amateur in producing out-of-the-ordinary slides, not only of still life but of scenic and general subject matter. She plans to show slides that have been exhibition winners and which were produced through some of the little known or little used techniques that are so much fun to play around with—for instance, double exposures, colored lighting, distortions, and double mounts.

With the emphasis on the artistic approach, Amy M. and John D. Walker will present an analysis of the elements of design in famous painting and modern photography. This PSA Convention highlight will also include some of the Walkers' fine exhibition slides. Those attending will learn how to better understand harmony and contrast with abstract forms and color. They are both eminently qualified in this line. John Walker is a graduate of the Modern School of Photography and the Army Air Corps Photography School. He presently has his own studio in New York City. He has served two years as Color Director of the "Pictorial Photographers of America" and instructs in both black and white and color at his studio and the Doscher Country School in Vermont. Amy Walker is the ex-president of the New York Color Slide Club and instructs a class there on Color Photography. She is an exhibitor of Serigraphs, Color Editor of "Metro News," Metropolitan Camera Club Council. She is also Editor for the Color Division of the PSA Journal.

Dr. Alfred M. Bailey, a featured speaker at the Denver PSA Convention, has been privileged to travel to out of the way places in interesting parts of the world. Came by his interests in the far places naturally in that he grew up alongside the University of Iowa where many noted explorers attended — especially the noted Arctic traveler—Steffanson. After graduation, he spent three years with the Louisiana Museum where he became familiar with the animal life of the Gulf of Mexico region; he was the first representative of the present Fish and Wildlife Division of the Department of Interior in Alaska, and covered all the islands and much of the mainland of southeastern Alaska, and then traveled to Arctic Alaska from then Denver Museum and secured the caribou, polar bear and walrus now on exhibition. Incidentally, he traveled by dog sled from Point Barrow, the northernmost point of Alaska, along the Arctic coast, to Cape Prince of Wales, the westernmost point—where the Cape juts into Bering Strait. During the Arctic spring he crossed Bering Strait to Asia three times in a skin comiak, hunting walrus with the Eskimos.

Salon Judges

Chairman J. O. Milmoe of the Exhibitions Committee has announced the names of the twelve judges who will serve the 1956 PSA International Exhibition.

Judging the Pictorial Monochrome will be Sten T. Anderson, APSA, of Lincoln, Neb., Director of the Portfolian Clubs and an experienced judge; Fred R. Archer, Hon. FPSA, of Los Angeles, whose exhibition record dates back to 1914; and Ferenc Berko, Aspen, Colo., free-lance photographer and former instructor.

Judging Pictorial Color will be Joe E. Kennedy, APSA, 3-Star exhibitor in both color prints and slides; Leslie J. Mahoney, APSA, a 3-Star exhibitor in color and Chairman of the International Slide Competition; and Winter Prather of Denver, free-lancer, widely known lecturer and judge.

Stereo judges will include John Obal of Omaha, winner of the PSA Stereo Medal; Glen Thrush of Denver, 1-Star exhibitor in stereo; and Myrtle Walgreen, FPSA, one of PSA's outstanding photographers, a 3-Star nature and 4-Star color exhibitor, active lecturer, teacher and judge.

The Nature jury includes Alford W. Cooper, Worland, Wyo., 2-Star nature exhibitor and Director of Nature Division slide study groups; Robert J. Niedrach, assistant director of the Denver Museum of Natural History and co-author of "Nature Photography with High Speed Flash"; and Dr. Hugo G. Rodeck of Boulder, Colo., Director of Colorado University Museum, active nature and pictorial photographer.

Motion picture portion of the exhibition will close August 1, all other sections on August 27. Judgings will be held early in September. Total rejects will be returned in mid-September and all entries will be returned by October 18.

Who will attend?

The Denver committee is planning on an attendance of 2,000. Largest attendance is expected from the Coast, Intermountain and mid-West areas, although there will be a liberal sprinkling from the East. With nearly that many new members this year, it might be well to explain to them, and to the many

(See Denver, page 46)

Denver Date Book

September 25-29, with trip 24-25
Headquarters: Shirley-Savoy Hotel
Dens: Shirley-Savoy Hotel
Outing: Thursday, all day
Salon: Opens 25th, plus movie by Glen Turner and stereo talk by Harold Lloyd.
Who goes: YOU and all your photo friends, your club, your family

Thurston

Bailey

Potts

Farr

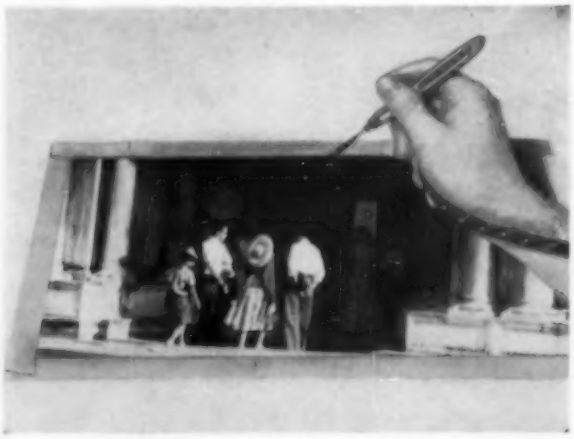
Oppenheimer

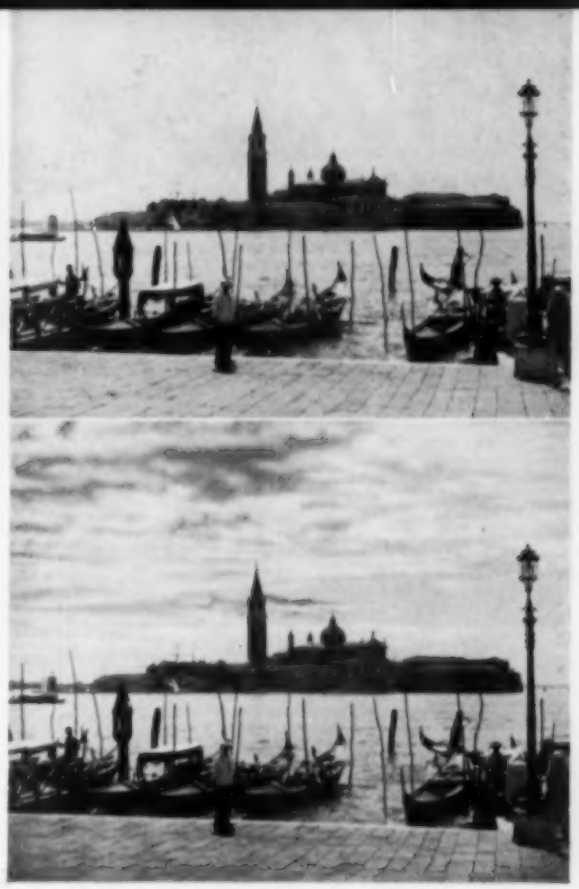
Airbrush Makes The Difference!

By Stella Pandell

The Author

Stella Pandell is an artist with the airbrush, director of that Division of the Russell-Pandell Studios in New York, and an avid photographer. Each winter she teachers courses in airbrush technique at Hunter College in New York City. Many PSAers have taken her course, and she is a member of PSA.





The difference between a jury reject and an acceptance may often be so slight that a little outside help can easily turn the balance . . . in your favor. An airbrush can make the difference between darkroom discard and salon winner!

If you have a print that seems almost perfect, yet lacks that special something which distinguishes exhibition caliber material . . . perhaps it's a case of empty sky without cloud detail . . . or, the opposite problem, too much detail in a distracting background . . . or unbalanced lighting with resultant "hot spots" . . . or, worst of all, a damaged negative . . . it is likely that you would profit from wise use of the airbrush.

Why is it that almost any book on darkroom procedures will roll out a bag of tricks dear to the photographer with a taste for experiment? Yet, airbrush, a simple tool requiring none of the specialized experience inherent in multiple printing and color toning, paper negative retouching, extreme cropping, solarization and the like, is rarely if ever mentioned.

The airbrush is a small tool about as large as a fountain pen and almost as easy to operate. A small removable cup for paint attaches to the side of the airbrush, and when the brush is connected to some source of compressed air, the airbrush can produce any desired variation in tone at the flick of a finger, from a pencil-thin line to a broad even spray, perfectly matching all photographic textures. Even stipples can be made to appear by the flip of the tip of the airbrush, and, after corrections are made, a layer of varnish or fixative conceals all airbrush touching up!

Photography purists generally scorn to retouch, crop, dodge, or "burn in" local printing, yet few will hesitate to use the most advanced camera with elaborate fittings, attachments, and a complete line of accessories. Where does pure photography end, and where do art and science begin? If a K2, G2, or A filter is an accepted technique as an aid toward darkening skies, this practice seems hardly less "contrived" than using a photo airbrush to spray tone over a few areas to bring out cloud detail. And how much better to avoid doubling or trebling the exposure by the use of filters, when the area can be darkened just where it needs it, back at the studio with a flick of the brush and no change in values anywhere else!

Far from being a complicated, artificial technique, the airbrush is a simple tool which can free the photographer from constricting limitations of film or camera. How many vistas can you foresee when you do not have to be concerned with overlong exposures and consequent elimination of many dark and most fast moving subjects? That old lacemaker in Bruges, busily plying her needle in the gloom of her doorway would make an excellent subject except for the problems of contrast in exposing for both the shadows inside the house and the harsh sunlight outdoors. When you know you can depend upon the airbrush for assistance, you can safely forget about the sunlight draining away the detail of the brick areas that frame the doorway. Expose for the shadows and back at the studio you can restore the gray tones surrounding the main points of interest with the airbrush.

What about the Mexican peon with the workworn hands and timeworn smile playing upon his face? Too bad he has disposed himself before that chaos of stones and barns! Should we ask the old gentleman to move in front of a less distracting background? It would take a hard heart to disturb him when we realize that a riotous background can be quickly subdued with a few well directed airbrush sprays of tone after return to the studio. "That would amount to altering the photograph," persists the purist. Yet many of those same photographers will hesitate little to "burn in" or dodge by local printing, or even with charcoal and smudge techniques, to darken the print itself. This is a strange definition of honesty in pure photography!

Occasional accidents occur to plague even the most precise of darkroom technicians. In even those few unavoidable cases, damaged negatives need not suffer a fate of immediate discard if an airbrush is available. That record shot of the little Bikini-clad fishergirl can be saved by a judicious airbrush over the scratched negative or blow-up print.

I do not mean to imply that a photographer must rely upon the airbrush to overcome his glaring deficiencies or lack of photographic acumen. A word of caution . . . meaningless airbrush work will not resurrect a poorly conceived and ill advised photograph. Essentially, a photographer must be able to see with his camera and to record what he sees as a stimulating experience. Even in the hands of a master the airbrush can be only another valuable tool which may help the photographer secure results which are otherwise unobtainable. It has been a tool very much underrated and too often overlooked in the past.

Photographing Minerals In Color

By Katherine H. Jensen

The author wishes to express her appreciation to Ward's Natural Science Establishment for making available many of the minerals photographed.

One of my most interesting hobbies is the color photography of minerals. Since my husband is a professional mineralogist engaged in the procurement and distribution of minerals from, and to, all parts of the world, I have a ready source of mineral specimens to photograph. There may be a mineral or "rockhound" club in your area whose members would be glad to lend you specimens for photographing. A color slide, or color print, of their specimen would be welcome compensation for the loan. Perhaps there is a museum nearby that would let you photograph some of their minerals. Or maybe there is a mineral dealer from whom you can purchase photogenic specimens. Photographing minerals may lead to a new and interesting hobby as well as provide you with many pictorial and nature slides.

My first color photograph of a mineral was made over 15 years ago when I was taking a course in color photography. Since then I have taken hundreds of mineral pictures. Quite a few of these have been duped and are distributed to schools and universities of this country and abroad. While still learning ways to take a better mineral picture, there are many suggestions that I can pass along now.

First let us see what a mineral is and what results might be desired in the color photograph of it. Minerals are the naturally occurring inorganic materials of which rocks are made. We see them every day, yet few of us stop to consider what they are. Many minerals are drab and quite uninteresting, while others are very colorful. Crystals of minerals, sometimes called "The flowers of the mineral kingdom", are the most fascinating. The crystals are naturally faceted and may often be very delicate. They challenge the ingenuity when it comes to lighting and composition.

Many minerals are economically valuable as ores of metals such as gold, silver, copper, and aluminum. Many of the copper and uranium ore minerals are exceptionally beautiful. Most minerals are congenial in that several different minerals will occur together in a rock such as a granite. These cosmopolitan mineral assemblages can provide many different patterns and interesting textures that can be documented on color film.

Let us consider briefly the various reasons for photographing minerals in color. There is a frequent need for a scientific record shot. This may be used as an illustration for a scientific paper or in a textbook. Emphasis will be placed on characteristic crystal forms, textures, other mineral associations, luster, and inclusions (if any). It is extremely challenging at times to arrange a pleasing composition and still show the pertinent scientific features desired.

Frequently a photograph is desired in which emphasis is placed on attractive composition, color pattern and texture. Mineralogically important features, such as crystal form, are not as important here. Yet, I try to arrange the composition so that the mineralogical characteristics are recognizable. This is really the most satisfying type of picture to take, as the color slides seldom fail to arouse a greater interest in minerals. Essentially a combination of good pictorial composition with an accurate portrayal of mineralogical characteristics is the ultimate aim for any application.

Since no two mineral specimens, even of the same mineral species, are exactly alike, it is desirable to examine many specimens before just the right one can be chosen. Sometimes only a portion of a mineral specimen will be photogenic; then photograph that portion. Many times this part of the specimen, when taken close-up, will prove more interesting than a picture of the entire specimen. When selecting your specimen for photographing, make sure that the crystal edges and surfaces of the minerals are not broken, bruised or scratched as these things show all too plainly in the final picture.

Nearly every mineral or rock specimen presents a variety of problems that are often unique. A group of water clear quartz crystals, for example, must be lighted so that the edges of the crystals are distinct. Yet, there must be no hot spots of reflection from the smooth crystal faces. The specimen must be placed so that the picture will appear natural and be acceptable to a professional mineralogist. This point can be checked when you obtain the specimen.

When the mineral is transparent or translucent, it is desirable to show the property. Usually this can be accomplished by setting the specimen on a clear glass, supported above the background by four film boxes. The lighting is then arranged so that some light comes from below to show the transparency or translucency of the mineral as well as the characteristic crystal formation.

Some minerals have a shiny, metallic luster. Pyrite, commonly known as "Fool's Gold", is one of these. Crystal surfaces of pyrite act like many tiny mirrors so that, here again, care must be exercised to avoid hot spots. Also, the true brass yellow color of the mineral may be difficult to re-

Wulfenite Crystals from Chihuahua, Mexico

Marcasite from Ottawa County, Okla.

Crystallized Milky Quartz from Ouray, Colo.

produce satisfactorily as a result of these mirror-like surfaces. Quite often I will reflect light from a gold card onto the specimen. In addition to obtaining a satisfactory color in this way, it is also necessary to so light and orient the specimen as to plainly show the edges of the crystal faces.

Quite a few transparent minerals have inclusions of other minerals. Clear quartz crystals, for example, are often host to crystals of rutile, tourmaline, or chlorite. In this case two photographs may be desirable. One photograph will show the entire specimen and the presence of the included mineral. The second picture will be a close-up of a portion of the crystal and will show a detail of the character and arrangement of the included mineral in the crystal.

Minerals like precious opal, moonstone, and labradorite owe their brilliant colors to sub-surface refraction and reflection of light. The light sources must then be shifted to bring out the desired colors. Possibly two photographs may be desired to show the color changes as the position of the lights are changed.

These are but a few of the many challenges one meets when photographing minerals in color.

Photographic Considerations

Since a large part of my mineral photographs are in the nature of close-up shots, I use a Bantam adapter on the back of a 3¼″ x 4¼″ Speed Graphic camera with a Graflex back. The camera has interchangeable lenses and a most useful bellows extension. In taking pictures of small specimens, or close-up shots of a portion of a large specimen, depth-of-field is quite a problem. Usually I try to select areas to photograph that do not have too great a variation in relief. A small diaphragm opening is, of course, necessary.

As there are only 8 exposures on a roll of Bantam (828) film, the Bantam adapter is preferred over the 35mm adapter. The picture size is a trifle larger and this allows cropping the picture with a 35mm mask, if desired. The ground glass viewer on the adapter is of tremendous help in composing the picture and arranging the lighting.

Generally, only two #2 Reflector Photofloods are used in lighting. Occasionally a third light may be desirable to light up a recess in a crystal grouping or a crystal face. Sometimes a little light reflected from a paper will do the trick. I have no set lighting arrangement, as each specimen has different lighting requirements. The lights are moved until the desired lighting is obtained.

The choice of background is important in the color photography of minerals. I prefer colored backgrounds that will complement and harmonize with the color of the mineral. Some photographers use a neutral gray or black background, but these backgrounds seldom enhance a color photograph. Some also use a brilliant color for a background, but this may detract from the specimen when viewed in the final picture. A colored background having approximately the same brightness as the mineral specimen gives very satisfactory results. I usually use construction paper for backgrounds. This has no distracting texture and is available in a great variety of colors and shades. Colored cloth can be used, but it often has a texture which is distracting in the finished picture, especially in photographs of quite small specimens.

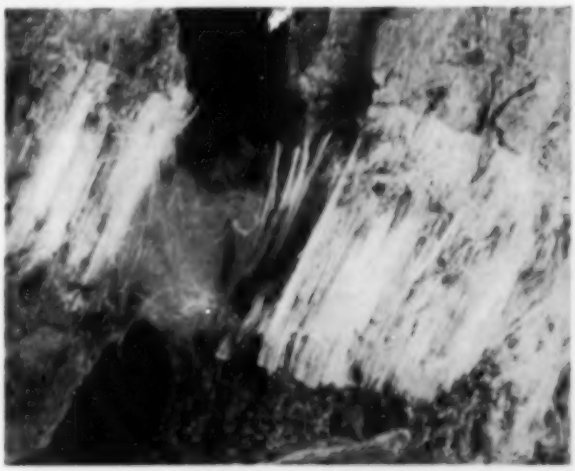
It is important to watch for background reflections on the surface of the specimen. Sometimes these are not obvious until the pitcure is projected. Then you will notice that the color in certain areas of the mineral has changed due to background pick-up.

In some scientific work, the use of a scale to show size is necessary. The use of an object of known size, like a pencil tip, or a transparent ruler can be used. One mineral photographer, in a recent book, has used colored corduroy

(See Minerals, page 46)

Native Copper Wire in matrix form from Keweenaw Peninsula, Michigan

Selenite Crystal—(Fishtail Twin) from South Dakota



Asbestos from Thetford, Quebec

Film Processing Abroad

Photographers traveling to foreign countries are often puzzled as to whether or not they should have their color film processed there, or wait until they arrive back in the states for this service.

In some countries it is no trouble to have the film processed, other countries do not have processing stations and the raw film must be carried or shipped to some country that does. From some countries it is best to have the film returned to the States for development.

This discussion is to answer some of these questions with the latest information available.

If a photographer is going to be in a country long enough to have his film processed and returned to him in that country, then he should have his films processed abroad. It is best to leave Kodachrome film with a Kodak House if the laboratory is in another country. The Kodak House will pay all expenses such as postage and duty and charge him for it.

The quality of Kodachrome film is, of course, partly dependent upon how the film was kept before and after exposure. To eliminate as many outside causes of unsatisfactory results as possible, Kodachrome film should be processed as soon after exposure as possible. Heat is one of Kodachrome's worst enemies.

One of the most important things to avoid when traveling is the international mail. Kodachrome films are valuable and the best way to lose them is to have them sent by mail from one country to another. There are five processing laboratories for Kodachrome still film and three for 8 and 16mm motion picture film in Europe and it is best not to have the laboratory mail it to an address in another country.

Duties will be charged on film mailed from abroad to the States unless there is positive proof that the film was manufactured in the States.

There are no laboratories in Sc : America where Kodachrome film can be p.ocessed. Film should be left with a Kodak House and it will be forwarded to a Kodak laboratory in the States and returned to the Kodak House or to the owner's address in the United States.

The owner of the film will be charged for the cost of this service, a procedure which has been in effect for some 20 years and is routine with the Kodak Houses.

The Eastman Kodak Company, manufacturer of Kodachrome, says it does not have any contact with "Iron Curtain" countries, and travelers to those areas should consult the proper consulates for instructions.

Kodachrome still film, K-135 and K-828, sold outside the continental United States, Hawaii and Alaska is available with cost of processing included in the sale price. It will be processed by Kodak laboratories equipped to process it at no further charge for this service.

It is presently planned that Kodachrome 8mm and 16mm motion picture film will be sold in the continental United States, Hawaii and Alaska only without the cost of processing included in the sale price after stocks on hand the middle of June, 1956 have been sold. These films sold in other countries will, however, be available with the cost of processing included in the sale price.

As a general rule, it is best to have the film developed in the country in which it was purchased. This saves any question of duty on unprocessed film when leaving the country.

There are two alternatives here. The first is to instruct the processing laboratory to return the processed film to the home address, which will involve the payment of customs duties and mailing charges. The second is to request the processing laboratory to return the film to you while you are still in that country. If you leave a forwarding address, especially to you in some other country, you run the chance of having the film lost.

Pictures for important uses (lecture or publication) make it advisable while you are away to have an occasional test roll processed. Send such rolls home to be processed and forwarded to a friend with the same photographic standards as yours so that he can cable you the results. Or, if the time permits, buy the film overseas, expose it, and have it processed and returned to you in the country in which purchased. If you will be away from "civilization," take extra equipment.

As soon as you leave the United States, her territories or possessions, you are a foreigner. Customs officials are on duty at borders to help you, but they are human, too. Your attitude and cooperation are very important.

In general, there are no customs restrictions on taking cameras and reasonable quantities of film for personal use from one country to another if they are carried as personal baggage. Most customs officials are permit you to carry a dozen rolls of movie films (and also as many rolls of still films) yet you may encounter officials of the same country who will permit different amounts.

At some borders the custom officials may require you to surrender excess equipment or supplies, picking them up at the same office when you leave the country. This can be most inconvenient if you intend to enter a country at one point and exit at another, many miles away.

If you want to take along more film than is allowed duty free by any individual country, you can have the customs authorities seal a part of your supply, thereby avoiding payment of customs duties unless the seal is broken.

For example, if you wanted to take thirty rolls on a trip through France, Belgium and England, in that order, you could set aside ten of the thirty rolls for use in France. The customs authorities would then seal up the remaining twenty rolls and permit you to take them along with you. However, if you should open the package to get out one or two more rolls of film before leaving France, you would have to pay duty on all the film in the package.

After exposing your ten rolls of film, if you needed more, you would have to purchase additional film locally to avoid paying the duty on all the film in the package.

You could send the first ten rolls of film back to the States for processing and then, on entering Belgium, set aside from the sealed package the amount you expect to to use there and have the remaining film sealed to take on and use in England.

On entering some countries, it may be necessary to file a declaration form listing film and equipment; a duplicate form is later surrendered when leaving the country. We can make no specific statements because these are strictly matters of interpretation by local customs authorities.

If you leave continental United States, a bill of sale, a copy of an insurance policy, or a document countersigned by a notary public and listing all items of photographic equipment and supplies should be taken along as proof of ownership for import and export purposes. It is also advisable to register any foreign-made equipment on forms available at your local customs office or at the port of exit and take a copy along with you.

If any Kodak film manufactured outside of the United States and purchased abroad at a price which included processing is sent to the United States for processing, it will be subject to the payment of duty. Furthermore, films manufactured in the United States should not be returned in foreign film cartons; if they are, duty will be charged. We repeat for emphasis; film should be processed in the country in which purchased. This will remove any question as to duties.

Motion picture films (black-and-white or Kodachrome) manufactured in the United States and exposed abroad for personal use should be accompanied by a declaration when returned to the United States for processing. This declaration should specifically state that the pictures are for personal use exclusively and not to be used for any commercial purpose whatsoever; otherwise, duty may be charged.

Special censorship and customs regulations apply to exposed films in certain countries where no processing facilities for certain types of Kodak film are available. In some cases, film cannot be sent or taken from one country to another for processing.

For further information regarding U. S. customs, contact the customs office nearest you, or the Bureau of Customs, Washington 25, D. C. For details about allowance and duties in foreign countries, contact the nearest Field Service Office of the U. S. Department of Commerce.

		MAILING ADDRESSES OF KODAK PROCESSING LABORATORIES Outside the Continental United States	Cine-Kodak Black-and-White Film, 8mm & 16mm	Kodachrome Film, 8mm & 16mm	Kodachrome Film, K135 & K828	Kodak Stereo Mounting Services	See Key to Regulations
	CANADA	TORONTO 9, ONTARIO Canadian Kodak Company Limited	X	X	X	X	1, 2, 5, 6
EUROPE	Belgium	BRUSSELS--43 Rue de Stassart Kodak S. A.	X				1, 3, 5, 8
	Denmark	COPENHAGEN--Vodroffsvej 26 Kodak Aktieselskab	X				1, 2, 5, 6
	Eire	DUBLIN--Rathmines Kodak Limited	X				1, 2, 5, 6
	England	WEALDSTONE, HARROW, MIDDLESEX, Box 14 Kodak Limited	X	X	X	X	1, 2, 5, 6
	France	SEVRAN (Seine et Oise)--Avenue Victor Hugo Kodak-Pathe S. A.	X	X	X		1, 2, 5, 6
	Germany	STUTTGART-WANGEN Hedelfingerstrasse 56-62 Kodak A. G.			X	X	1, 2, 5, 6
	Holland	THE HAGUE--Anna Paulownstraat 76 Kodak N. V.	X				1, 2, 5, 6
	Italy	MILAN--Via Vittor Pisani 16 Kodak S. p. A.	X				1, 2, 5, 6
	Norway	OSLO--Nedre Slottsgate 13 c/o J. L. Nerlien A/S	X				1, 2, 5, 6
	Portugal	LISBON--Rua Garrett 33 Kodak Portuguesa, Ltd.	X				1, 2, 5, 6
	Spain	MADRID--Irun, 15 Kodak S. A.	X				1, 2, 5, 6
	Sweden	SPANGA--Hasselblads Fotografiska AB	X	X	X		1, 4, 9
	Switzerland	LAUSANNE--13, Avenue Jean-Jacques Mercier Kodak S. A.	X		X	X	1, 2, 5, 8
	Turkey	ISTANBUL--Posta Kutusu No. 2236, Beyoglu Kodak (Near East) Inc.	X				1, 2, 7
AFRICA	Egypt	CAIRO--P. O. Box 527, Sharia Adly Pasha 20 Kodak (Egypt) S. A.	X				1, 3, 7, 8, 9
	East Africa	NAIROBI, KENYA--P. O. Box 28 Zebra House, Government Road Kodak (E. Africa) Ltd.	X				1, 3, 5, 6

		MAILING ADDRESSES OF KODAK PROCESSING LABORATORIES Outside the United States	Cine-Kodak Black-and-White Film, 8mm & 16mm	Kodachrome Film, 8mm & 16mm	Kodachrome Film, K135 & K828	Kodak Stereo Mounting Services	See Key to Regulations
AFRICA	South Africa	JOHANNESBURG--102, Davies St. Doornfontein Kodak (S. Africa) (Pty.) Ltd.	X	X	X		1, 3, 7, 8
PACIFIC IS.	Hawaii	HONOLULU--(P. O. Box 1260) 1065 Kapiolani Boulevard Kodak Hawaii, Ltd.		X	X	X	Same as U. S. A.
	Philippines	MANILA--104 13th Street, Port Area Kodak Philippines, Ltd.	X		X	X	1, 3, 5, 6
ASIA	India	BOMBAY 1--P. O. Box 343 Dr. Dadabhai Naoroji Rd. Kodak Limited	X	X	X		1, 3, 9
	Singapore	SINGAPORE--130 Robinson Rd. P. O. Box 687 Kodak (Malaya) Limited	X				1, 3, 5, 6
	AUSTRALIA	MELBOURNE, VICTORIA--Southampton Crescent Abbotsford, N. 9 Kodak (Australasia) Pty. Ltd.	X	X	X		1, 3, 5, 6
LATIN AMERICA	Argentina	BUENOS AIRES, R 71--Alsina 951 Kodak Argentina, Ltd.	X				1, 3, 7, 8
	Brazil	RIO DE JANEIRO--Caixa Postal 849, Campo de Sao Cristovao No. 268 Kodak Brasileira, S. A.	X				1, 3, 7, 8
	Chile	SANTIAGO--Alonso Ovalle 188, Casilla 2797 Kodak Chilena, Ltd.	X				5, 6
	Colombia	BOGOTA--Carrera 13-A No. 24-80, Apartado Nacional 810, Apartado Aereo 3919 Kodak Colombiana, Ltd.	X				1, 3, 5, 6
	Peru	LIMA--Calle Pacae No. 946, Casilla 2557 Kodak Peruana, Ltd.	X				1, 3, 5, 6
	Panama	PANAMA--98 Avenida Central, Apartado 789 Kodak Panama, Ltd.	X				1, 3, 5, 6
	Uruguay	MONTEVIDEO--Colonia 1222 Kodak Uruguaya, Ltd.	X				1, 3, 7, 8
	Mexico	MEXICO 6, D. F.--Calle Londres No. 16 Kodak Mexicana, Ltd.	X	X	X	X	1, 3, 7, 8
	Cuba	HAVANA--Calle 23 No. 156, Vedado, Apartado 1349 Kodak Cubana, Ltd.	X				1, 3, 5, 6

(Chart and data courtesy Eastman Kodak Company.)

Key to Regulations (Column 5)
(Subject to change at any time)

1. Will allow one movie camera and one still camera duty-free.
2. Will allow a reasonable amount of film duty-free.
3. Will allow only limited amount of film duty-free.
4. All film and cameras subject to duty.
5. No difficulty in mailing film out of country for processing.
6. No difficulty in receiving film returned from processing.
7. Difficulty in sending film out for processing.
8. Difficulty in receiving film returned from processing (duty usually charged.)
9. Export License required to ship film out for processing and have it returned without delay.

Controlling Outdoor Light

By Gale Richards

Movie enthusiasts who take movies indoors are generally quite critical of the placement of their lights, wanting to place the lights at the best possible positions in order to obtain good results on the screen.

Yet these same filmers hardly give a a second thought to the illumination they encounter when filming out of doors. Why not? Probably because they don't realize that they can control the lighting outdoors, even if they have only the sun in the sky working for them.

The fellow who takes a Cook's Tour and who is rushed from here to there with the rapidity of a cheetah on the run can only shoot and hope. He has barely enough time to consider and measure his light, much less do something about it.

We have all been in these situations. It is either shoot now, quick, or never shoot at all. To this there is little to offer.

But if a fellow is not on one of these fast tours, he will find his films vastly improved if he will consider his light, and then do something about it.

If he has as much as a day in any one place, and can arrange his day to suit his own convenience, he can improve his films. How?

The serious worker usually knows

what he is going to see in advance. From maps, guidebooks, and by asking questions, he can get some idea of where the famous places are that he wants to photograph.

Some years ago I once arrived in a town at sunset and planned to shoot much of the town the following day. I spent the evening going out to see the places I would photograph. The primary information I was seeking was the direction each of the places faced in relation to the sun, and from this I was able to tell at what time of day the light would be best on each subject. From a rough map which I sketched I jotted down the approximate hour which would be best for photographing each place I wanted.

If you have never done this you can't realize that your chart is terrible from a conservation of time standpoint. Normally you will begin at the east end of town, then rush to the west end of town, then to the south edge, then right back to the east end again where you will photograph something perhaps right next door to the subject you photographed there two hours before. But that is the way it goes, and that is what you can expect. You'll travel several extra miles, but the light that falls on the subjects at the proper time of day more than makes up for those extra miles which seem wasted at the time, but in the ensuing weeks are forgotten because of the attractive lighting which falls on each shot.

One of the finest controls of light I have seen recently was of the Rose Bowl Parade in Pasadena. About 999 out of every 1000 filmers try to get on the south side of the passing parade so that the sun will fall directly on the passing floats. But I saw that 1000th film!

The maker had deliberately taken a spot on the north side of the parade and had pointed his camera obliquely towards the oncoming floats, giving the most beautiful lighting, and the only back and side-lighting of the parade I had ever seen.

The contrast was much better on the subject matter, and best of all was the great amount of depth the picture displayed. This was due to the three "layers" of subjects, the onlookers on his side of the street, the floats, and the people on the opposite side of the street. And because the people on the far side of the street were in their own shadow and therefor quite dark, it made the floats stand out even more. This fellow had indeed controlled his outdoor light in a way I had never seen before on this particular parade, and I have seen hundreds of Rose Bowl Parade films.

It is a shame that more filmers do not look at a subject and then at the light falling upon it. Many times a wait of only five minutes will make a difference. Some years ago I was asked to make a still picture of a grave stone in a cemetery. I set up the camera and was ready to shoot, but the sun was not quite yet on the front of the stone.

I waited less than ten minutes for the sun to strike the front of the marble. The moment it did so it gave added contrast to the lettering which was recessed and thereby caused a good deep shadow. The resulting picture was excellent, for the sun helped bring out the detail in the texture of the marble while at the same time giving excellent contrast to the letters which stood out a deep black.

Later in the day the sun would have lighted the recesses of the letters and the result would not have been half as good. Controlling the light was responsible for the success of that picture.

If the scene is relatively small, there are numerous methods of controlling the light. One of the best is to employ the use of reflectors. A reflector can be any substance or material that will reflect the light into the shadow area or into the wanted area of a subject.

If color film is being used, the reflector material should be a pure white, lest colored light be reflected and thus alter the true color rendition of the subject.

Tin-foil reflectors are about the best, but a bed sheet, white cardboard—I once used a white bath towel on a close-up—are all satisfactory.

Reflectors are quite important when photographing scenes taken about noon, for at that time of day the rays of the sun are pretty much overhead and do not light the sides of the subject too well. Reflectors should be used to throw light into the darkened areas of the subject if the shooting cannot wait a couple or three hours.

Reflectors permit exceptional backlighting effects with the sun. By using the sun as a backlight on a person, the face will be quite dark, but by reflecting a good amount of light into the subject's face, good exposure can be expected.

Many beginners overdo this reflector business. They have the mistaken belief that if a reflector is handy it should be used to kill the nose or chin shadow on a subject's face. This is very bad policy.

Shadows are natural. Whenever you look at a person outdoors on a sunny day you will find highlight and shadow. To destroy that combination is to create an artificial or unnatural condition.

The correct procedure is to use the reflector to lighten the shadows on the face, but not to completely eliminate them. The human face looks best if it has some shadow, but of course this shadow should not be black, and it often does record as black if the sun at the time is quite bright.

A tin-foil reflector close to the face will usually completely destroy the shadow. If this is so, then a softer material should be used as a reflector, such as a piece of white cloth, a dish towel or a pillow case. One or two thicknesses of cheesecloth placed over a tin-foil reflector will tone down the harsh reflected light just the right amount.

The control of light in regards to the background should often be given some consideration. Two sunlighted figures against a shaded background isn't too acceptable, especially if the background is of any importance. If the sun will strike the background at a different time of day, by all means shoot the scene at that time. If the scene is small, reflectors can again be employed to control the light by throwing it onto the background. In such instances, as with most instances when using reflectors, they should be considered as lights and as such should normally be placed higher than the camera's lens. This is so that the shadows they cause in the scene will be normal shadows—that is, downward, and not those mysterious upward shadows that are unnatural and result when the reflectors are placed on the ground and reflect the light upward on the subject.

If a reflector is being used to lighten a shadow it may be placed low, with descretion, but if it is used as general illumination, such as lighting a background or otherwise dark area, it should definitely be placed higher than the camera lens.

It has often been said that you can't change the position of the sun in the sky, so go ahead and shoot anyway. Well, mother nature will move Mr. Sun around if you'll patiently wait for her to do so.

And once you get accustomed to letting her assist you in controlling your outdoor illumination, you'll find her help will have a big effect in improving the illumination on your subjects.

"Nah! Can't use it! The box says 'Daylight Loading.'"

Determining Exposure Without a Meter

By Donald Lyman

An acquaintance of mine chartered an airplane for a tour of South America, took with him 60 rolls of color film, his exposure meter, and planned to bring back some beautiful movies of those Spanish speaking countries.

I saw his finished film. For the first few minutes the scenes were remarkably well exposed. Suddenly from that moment on good exposure was a rarity; his scenes seemed to all be either under exposed or over exposed.

Puzzled at this, I asked him why. He explained that shortly after his trip had begun he dropped his exposure meter, he had no chance to get it repaired, and he was not able to buy a new one in any of the stores in the towns on his itinerary.

Analyzing his situation, I could see that he was making a very common mistake with regards to the use of exposure meters. He knew nothing about exposure. He was letting his exposure meter do all his thinking. His exposure meter was taking the pictures—not he. Thus, when he lost his exposure meter he had lost what to him had become his most valuable tool in his filming.

His use of an exposure meter was indeed fallacious. His results proved it. How should he have used his meter? Or more specifically, how should he alter his present method of making movies?

The meter should be used as a guide, not as a rule. The meter cannot think. It reflects correctly the reading of the average light intensity in front of it, but it does not tell the correct exposure to use. From its reading the filmer must decide what exposure to use, depending upon what object in the scene he wishes to have properly exposed.

Place a golf ball in front of a large black blanket. What kind of a reading would you get? Probably none, for the large expanse of black would reflect practically no light, whereas the golf ball would reflect a tremendous amount of light.

The exposure meter might not even give a reading, indicating 1/30 at f.1.4 wouldn't be enough, yet in the sun f.8 or even f.11 on color film would be a good exposure.

Thus the guide can be very wrong on some scenes. To follow it religiously is folly.

What is the answer?

Learn basic exposure. Learn to judge light values. You say you can't. What do you suppose we old timers did who took pictures before exposure meters were invented? And that hasn't been so many years ago, either.

We learned basic exposure.

Every filmer should learn basic exposure.

Had my friend who went to South America learned basic exposure he would have had much better results, but he is like so many picture enthusiasts today who hold up a light meter and do exactly what the figures say.

What is basic exposure?

Basic exposure is a starting point. It is a starting point from which the correct exposure of any scene is figured.

Can it be depended upon? No. As long as there is an element of human judgment connected with it there will be errors. Practice will reduce those errors. In a short while you will be able to expose most scenes without even taking your meter from its case. When you do take it from its case —we'll come to that in a moment.

First, let's look at the basic exposure. It is a starting point. Where does it start? For a starting point we shall take an average sunny day in the summer months, from mid April to about the first of October, and between about 9 in the morning and 3 in the afternoon here in the United States.

For our scene we'll take an average scene—a group of three or four people about 20 feet from the camera. The sun is falling directly in front of them—the sun is to the back of the filmer.

That we shall call an average scene on an average day with average light. Such a scene, on an emulsion of ASA 10 rating, which would include outdoor Kodachrome, would be approximately 1/30 at f:8.

That we shall call base.

All exposures for any and all outdoor scenes during the daylight hours are derived from that base.

How does it work?

Well, first of all, the above average conditions must be firmly understood and comprehended. That scene and all scenes like it would require our base exposure of 1/30 at f:8.

But the great trouble is that very few of our scenes are as perfect, from a light standpoint, as the one outlined above. We have either more or less light, requiring less or more exposure.

Now comes the task of accurately determining the amount of increase or decrease in the strength of the light so that proper exposure can be given.

So, let's begin.

With the basic scene described above, let's say it is a clear day but as the picture is ready to be taken a light cloud passes over the sun. This calls for more exposure. One stop would be about right.

Perhaps a series of dark rain clouds come up suddenly. This would darken the scene enough to require two stops additional exposure.

Back to our base now, the time is early morning or late in the day, let us say between one and two hours after sunrise or one or two hours before sunset. We have less light, and about one stop more exposure is required.

Now suppose the group of people move into the shade of a tree. There is still a lot of light from the bright sky falling on them, but no direct sunlight. One additional stop is called for. Or you may be required to stand facing the sun which will place your subject in its own shadow, again requiring one additional stop, the back light falling upon them not withstanding.

So far we have met conditions requiring an increase in exposure. All of them are additive. For instance, if your subject steps into the shade about an hour and a half before sundown, you would open the lens up one stop for the subject being in the shade and you would open it up *another stop* because of the time of day.

If at that time a cloud obscured the sun, you would open the lens up still another stop.

Thus, from the base, the necessary increase is determined.

Now suppose you go down to the beach, up high in the mountains, or to some similar place where the subject is in much brighter light. Our base has changed one stop, f:11 being about right for scenes in high altitudes where the air is clear and the sunlight extremely bright, or at the seashore where a great amount of light is being reflected onto the subject.

Then, if it became cloudy, the exposure of f:11 would change to f:8, and if the sun was about to set in an hour or so, another stop would bring the exposure to f:5.6.

These changes in light intensity are included with practically every instruction book that comes with a new camera. They are charted and diagrammed in nearly all books for beginners on photography. They can be obtained from most photographic stores for little, if any, charge.

Careful study of the descriptions and the relative lens stops will be found to follow the pattern we have discussed here. In practice it is better not to commit the various light conditions and corresponding lens stops to memory, but rather to learn how to add and substract lens stops for the varying light conditions.

The reason for this is that if light conditions and corresponding lens stops are learned for one emulsion, they must be learned all over again for another emulsion. A filmer who is using three or four different films, as some still photographers do, will be lost trying to remember half a hundred light conditions with relative lens stops.

With our basic exposure system, with the addition and substraction of lens stops, the system works the same for any emulsion. The only change is in the basic exposure itself. For example, Kodachrome, at ASA 10, can be said to have a base exposure of 1/30 at about f:8. Anscochrome, at ASA 32, can be said to have a base exposure of 1/30 at f:14. Thus, these are the points at which to begin for these two emulsions. There is nothing more to know or memorize. From this point on the light conditions decide whether to open up or close down, and how many stops.

Now then, if you have a meter, here is the proper way to use it: Stand before a scene, calculate the proper exposure carefully, figuring up or down from the base according to the light conditions, and then, after you have decided to the best of your judgment what the correct exposure should be, take out your exposure meter and use it TO TEST YOUR JUDGMENT!

That is the proper way to use an exposure meter if you want to learn how to not depend on it!

If you are a beginner, the chances are your figure and that of the exposure meter do not agree. Then what do you do? You investigate thoroughly. You may assume, if you like, that the meter is right and you are wrong. Find out why and how you missed.

Then, try it again. If you missed a second time, analyze your approach and find out why you missed.

Try it a dozen times a week. You don't need your camera. You don't need to expose a single frame of film. Take your exposure meter with you and judge the various scenes you see—all kinds of scenes. Then use the meter to check your judgment. Find out why there is a discrepancy.

By the time you have done this 50 times you will surprise yourself. You will be amazed at how often you can properly judge the light value of a scene. You will gain confidence in yourself, and in so doing you will find you rely less and less on your meter, which is as it should be. Keep it as a check against yourself.

Base values can be worked inside, too.

For years I have used a base value of six number 2 photofloods in reflectors at 10 feet with an exposure on Kodachrome at f:2.4. Unless the lights are moved or unless the subject is not average, I never use a meter. It always reads f:2.4, so why bother to bring it out?

A little study, a little practice, and a little concentration, and you will find you can do about as good a job of determining the proper exposure for a scene as your light meter can do for you.

Stop being its servant; let it be yours.

(Editor's Note: There is an even more basic step for those of poor memory! The only thing you need remember is the ASA exposure index of your film. With a still camera, set your shutter at the ASA number and the diaphragm at f:11 if you are shooting in normal daylight in the summer. Thus, if you are using ASA 10, 1/10th at f:11 is close to correct, or for movies, with a 1/30th shutter speed, 1½ to 2 stops, or f:8 as indicated above will bring back some picture for you. It works at all speeds, thus ASA 200 would call for 1/200th at f:11. For filmers, remember that to work the diaphragm towards the right position, each stop represents a doubling or halving of the light volume. Half stops, (halfway between two marked stops) mean 50%.)

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Use Club Talent

By S. D. Chambers

Why believe that only the exclusive can enjoy a photographic school? Does your camera club membership need a course? While your beginners struggle for an explanation of F Numbers and Shutter Speeds, are your elite members boisterously discussing the Law of Reciprocity, Gamma, and Dynamic Symmetry? Does your club have the money to bring talent from distant cities? Can your club afford it? Leading camera clubs over the country have said "yes" to most of these questions. Photographic courses and lectures were great factors in making the big clubs *big* and the leading clubs *leaders*. Yes, you need a photographic course, though your club be large or small, and you can afford it, though your club be rich or poor. A course will broaden the photographic knowledge of the club and bridge the barrier between beginning and advanced members. It will enable your club to enjoy a more harmonious fellowship, as well as increased membership. It will render a great and needed service to your community. You can afford it. The talent of your own club can produce an outstanding photographic course, while at the same time learn more photography than any student.

Once your club has agreed on the advantage and necessity of a photographic school, serious thought and planning need be devoted to the organization and development of the course of study. A good coordinator should be appointed to head a committee for this purpose. He need not be an expert photographer or even the best in your club, but he should be well liked by the club membership. He should have the ability to organize, coordinate, and get along with people.

This committee should plan a course of study, and select instructors from the club membership. In consideration of subjects to be offered, the committee should keep in mind the possible students most likely to attend, as well as the ability of the instructors most likely to be chosen. Possible students include beginners and advanced photographers, as well as prospective new club members. If this is your club's first course, you will find it difficult to choose all subjects convenient for the beginner and still offer a challenge to the advanced member. However, for successive schools, it will be easier. You will have a more homogenous group. Basic photographic subjects are suggested for your first course of study. These include topics such as: (1) "Your Camera," (2) "Exposure"—film and exposure meters, (3) "Film Development," (4) "Printing"—contact and enlarging, (5) "Print Finishing," and (6) "Composition." With these six subjects, or similar material, you have the choice of a three weeks school with two classes per week, or a six weeks school with one class per week. Set up the schedule of greatest advantage to your club.

Knowledge of the subjects to be taught, teaching ability, and photographic talent should be given thoughtful consideration when selecting instructors. The chances are that your club will not have an expert for each subject offered. In which case, choose the photographers who have shown greatest interest, talent, or ability in the subjects to be taught. Privately contact each prospective instructor and make a personal request that he serve the club in this capacity. Ask two instructors to work together in the preparation of each subject. For strong team work consult each for mutual agreement before making the assignment. Having two people prepare and present only one subject has proven much more efficient than having one so-called expert develop and present several subjects. Allow at least two months for preparation before a subject is presented.

The instructors will need reference material in order to present their subject matter most authoritatively and efficiently. A substantial amount of helpful information in this respect may be obtained from PSA, manufacturers, magazines, and text books. The collection of information from PSA, as well as manufacturers such as Ansco, Eastman Kodak, and others will require a great deal of time for correspondence and inquiries. Therefore, begin the assembling of material for the various units three or four months before selecting instructors. During this time careful study of the various photographic magazines will yield other valuable help from recognized authorities.

This coordinated effort of your club leaders deserves a sizeable class to compensate for the many hours of work put into these lectures. Everybody is a potential student. However, give first preference to club members and their friends. By accepting member's friends on an invitational basis, the class can be restricted to a calibre of people suitable for camera club membership. As a final solution for building a large class you may resort to public invitation, but this may result in overloading the instructors.

Effective planning and presentation of the course will attract a large class of students. Give advance notice to club membership through announcements at regular meetings and through the club bulletin. If this in addition to personal invitation to members' friends interests only a few, an article in the local newspaper may be used. However, newspaper publicity can bring more business than desired. All prospective students will be interested in a definite schedule. Announce it early. The coordinator should discuss presentation methods and make plans with all instructors for presenting the course.

A quality photographic course costs money. Do not make an exception of your club's photographic school. Charge tuition. It may be only a fee sufficient to pay for the student's membership into your club. It could be a flat fee covering club expenses, or even a charge sufficient to put extra money in the club treasury. It does no harm to have extra cash on hand. The student will appreciate the course and take more interest if he is required to pay.

A photographic course presented by your own club talent has many advantages. It is a sure method of your club having a photographic school. It develops local talent and leadership. The assignment of two instructors to each subject, assures better prepared lectures. It saves the club money that might be charged by an outside instructor, if nothing more than his travel expenses from some distant city. It increases club membership. The instructors learn more than anyone, and enjoy the responsibility of presenting the lectures. All club members broaden their photographic knowledge, thus creating more common interest. It gives local prestige, and helps promote the primary purpose of most camera clubs. And, a most important factor, it strengthens your camera club by the use of more individual participation.

Use your club talent.

Tableau — Alfred C. Schwartz, APSA

The slightest tilt would be revealed in a picture like this. Using Tipsy straightens those lines and the perspective.

Unless your camera is equipped with distortion controls you, too, have endlessly fussed, fumed and fretted in the dark room attempting to correct horizontal and vertical perspective. Some enlargers permit adjustments either vertically or horizontally; but when both are required you are apt to try tilting the easel at crazy angles and supporting it with blocks of wood, cardboard, books, tobacco cans or what-have-you.

In the end you are usually frustrated, weary and unfit for human companionship. In this mood, when the patient little woman sweetly reminds you that it is 4 A. M. and the 7:15 Commuters' Special waits for no man, you are likely to vent your ire upon the loving spouse and begin another sojourn in the doghouse.

There's a simple contraption which solves your problem. If you can spend about $1.50, if you can bore a hole in a piece of wood and twist a screwdriver, you can make a "Tipsy," the easy, versatile perspective corrector.

Here is all you need:

One ball-joint tripod tilt-top, obtainable at your favorite camera supply store.

Two pieces of 1-by-10 shelving (or plywood) about 1 foot long. (These are actually 7/8 or 3/4 inch thick. Length and width are unimportant. Just suit yourself.)

One flathead bolt and nut, about 1-1/8 inch long, 1/4" #20, one metal washer, 1/4" hole.

One thick nut, with hole to clear 1/4" bolt, to use as an extra thick washer.

Take a tip and make a Tipsy

By Alfred C. Schwartz, APSA

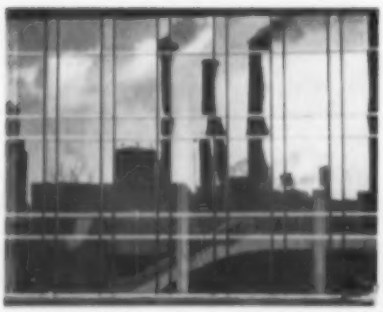


Image of Industry

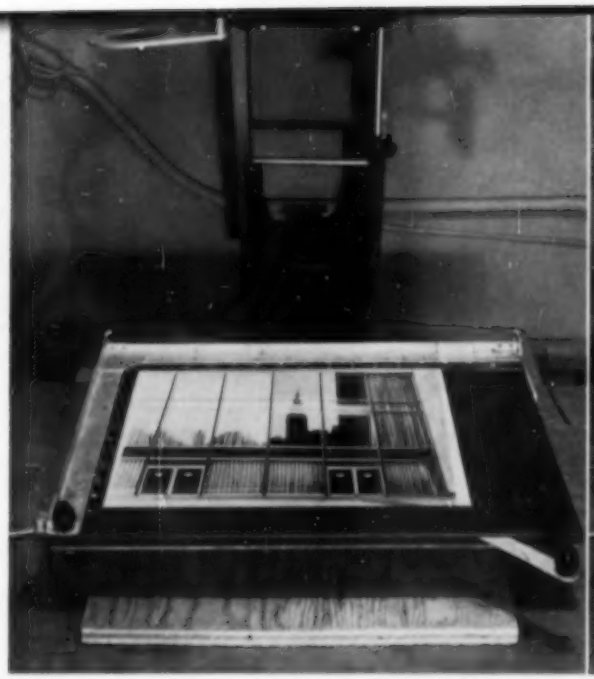
Corrected both horizontally and vertically. Has been accepted in 20 internationals, seven of them with honors.

When a guy who is "slowing down" gets 130 accepted, he must have worked out some short cuts to good print making. Especially when he is as busy as Al Schwartz. Busy as a judge, busy in MCCC affairs, as a DR, on the PSA Chapters Committee, winning awards and prizes in competitions and contests, finding time to teach and lecture as well as write for the Journal. He is an honorary member of 20 clubs here and abroad. He does work, and hard, at his job of selling glass containers.

Here is the simple "Do-it-yourself" procedure:

1—Drill a 1/4-inch hole through the centers of both boards. On one side of each board drill again with a 1/2-inch drill about 1/4-inch deep to make a recess so that you may countersink a nut in one piece and a bolt-head in the other.

2—Slip the nut with 1/4-inch opening over the male end of the tilt-top device. Slip the metal washer over this, too. Then push the male end through the hole in one of the boards and tighten the nut onto the tilt-top thread sticking through the other side of the board.



Easel level, no distortion control. Building leans back because of camera tilt. A record shot.

Tipsy at work, lines in picture parallel the sides and Modern Mirror **went out for 25 acceptances.**

3—Insert the flathead bolt through the hole in the second board and screw it into the female opening of the tilt-top. Tighten it firmly.

4—Adjust the tension to suit yourself, by tightening the knurled ring on the tilt-top or turning one of the boards while holding the other firmly.

5—Congratulations! You now own a "Tipsy."

Place "Tipsy" on the easel board of your enlarger and you find that by a little pressure here and there you may tilt it to many angles. Now place your easel upon "Tipsy" and you are prepared to reduce correction adjustment time to seconds, and to discard the props which have been cluttering up your darkroom.

First stage of assembly. Machine screw through board at right fits into tilt-top to finish the job and make Tipsy workable.

My easel remains firmly under its own weight. However, if you prefer to prevent possible slippage simply bore two holes through the top board and your easel and drop a flathead bolt through both, tightening a nut on the other end.

With the negative in the enlarger and the easel on "Tipsy" you tip the easel until you have lined up the elements in the picture to suit yourself and those pesky critics who are allergic to converging lines.

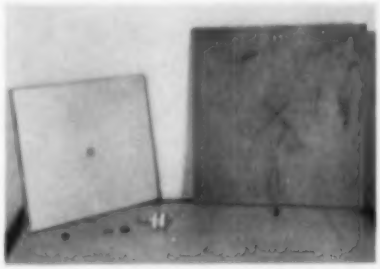
Focus upon the center of the image. Corners will go out of focus so that you must make the exposure through the smallest aperture of your enlarger lens to increase depth of field and restore their sharpness.*

Make your test strip in the center area of the image. Portions of it tilted down, which are further from the light source, require some burning in. Conversely, portions tilted up require some holding back or dodging. Since this applies to all methods of tilting or tipping easels, please don't blame "Tipsy."

"Tipsy" will save your time and your temper, and you'll wonder how you got along without it before. It will enable you, as it did me, to produce successful pictures from negatives that seemed unworkable.

The larger size ball-joint tripod tops or tilt-heads allow for more extreme tipping angles for more correction. Make a "Tipsy" and you'll thank PSA Journal for this tip.

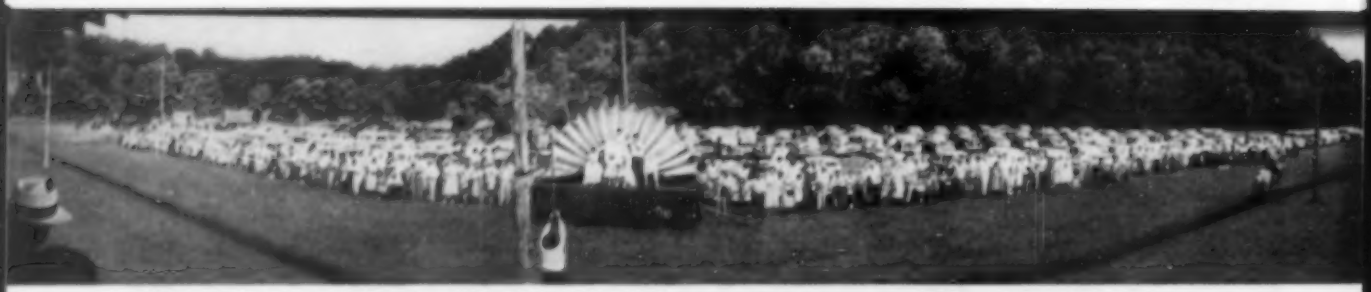
* If you can tilt the negative slightly too, in the opposite direction, focus will be less of a problem. NOTE: Tripod screws in the U.S.A. are standardized at ¼"—#20, the Continental thread is about ⅝"—#16.



Parts for Tipsy . . . holes have been drilled in the boards and parts are ready for assembly.

Pillars of Posterity

Vertical distortion of pillars corrected. Has been hung in seven internationals.

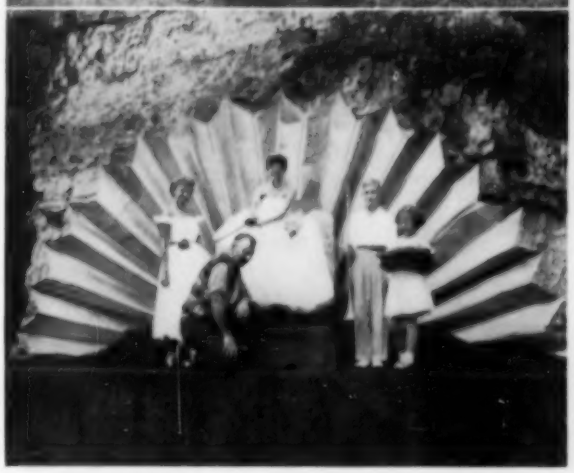


Montage of four Leica shots showing the whole course with Queen and Court in center, rider at last pole at right.

An Ancient Sport Revived For Cameras

By William Edwin Booth

Pictures by the Author



America's oldest continuously held sporting event, The Natural Chimneys Jousting Tournament, harks back to the "Lists" of the Middle Ages. Held traditionally on the third Saturday in August, this Tournament differs from the ancient Jousting Contests—in which the contenders were often killed—because it not only is a test of riding ability, but also is a test of skill in spearing three rings while racing at high speed.

Located in the heart of the beautiful Shenandoah Valley of Virginia, with the towering Natural Chimneys forming a most unusual back drop for the blending of the very old and the modern, the Tournament this year will afford excellent opportunities for PSA camera fans to use their still and movie cameras on a "different" subject. Colorful and regionally interesting subjects in action, modern day "knights" wearing brightly colored tunics are among the subjects to be looked forward to as camera fodder. The knights will ride their horses at full gallop down a 75-yard course striving to spear three rings in-a-row, which are suspended 25 yards apart. The failure to lance just one of them might be enough to eliminate a contestant from the heated trials. The rider spearing the most rings will win the right to crown his "Lady Fair" as the "Queen of Love and Beauty" who will reign over the Tournament until the next year.

The contest begins at 1 o'clock Saturday afternoon, August 18th, and PSA-ers will be welcome to photograph the action. The writer has found shutter speeds of 1/500th and 1/1,000th of a second the best to stop action with his two Leica cameras. One contained black and white, and the other color. The new fast color films will be very useful at high shutter speeds, and some fine slides should be forthcoming as a consequence. The movie fan will find that some slow motion shots of the action to be a good contrast bit to include in his sequences. A long shot of the rider charging down the course could be followed by a close-up as he spears a ring . . . but there will be many variations apparent to the filmer as the action unfolds. Special permission may be obtained in advance to film the "Stirrup Cup" ceremonies and the "Knighting" of the winning contestant from the previous year, which will take place at the base of the Natural Chimneys prior to the jousting.

(Top) Trumpet blast from herald starts the action and a contestant presents his lance to have the rings counted. (Opposite page) Queen Ellen Whitehead watches Knight Angus Faulconer spear ring (he must spear all three) . . . movie star Dawn Addams inspects Knight's regalia from movie Ivanhoe which added color to last year's Tournament . . . lady Knights, too, as Mrs. J. L. Ray and Mrs. Sarah Anderson sign up . . . Mrs. Jean Ray and Grand Marshal Charles Hanna accept a Stirrup Cup, a gracious touch of the tourney . . . three Knights check to see that rings are proper height from the ground. All pix made on Leica, with Plus-X or Panatomic-X film, cloudy bright day, most exposures at 1/100 or 1/200. (This page, right) Course official attaches ring to holder for next rider in the Night Tournament, existing light shot ½ at f:2 on Panatomic-X . . . . a modern steed in an ancient role, strictly for the laughs . . . . Queen Ellen knights Charles Bock, winner of the 1954 Jousting Tournament against the background of one of the Natural Chimneys of Virginia.

Hosts of the Tournament are Mr. and Mrs. Gordon Brown, Mount Solon, Virginia. An advance letter to them will open the door to PSA members, enabling them to get some "behind the scenes" shots. Remember that the press, radio and TV representatives will be on hand, and often good shots may be had by following their lead. Tourist accommodations are located nearby. A few extra days in the vicinity will afford many additional picture opportunities prior to, or after the Tournament.

When you succumb to the excitement of the Tournament, you will want to wander around photographing the "County Fair" spirit of the occasion. The event is sponsored by the V.F.W., and its Ladies Auxiliary will have home cooked

(See Jousting, page 46)

What Do Judges Look For In Films?

By George W. Cushman

It is now approaching that time of year when active movie enthusiasts look forward to preparing their films for the annual Motion Picture Division contest. (Closing date this year is August 1.)

Uppermost in the minds of many is whether or not their film has any chance of winning. How will the judges view my film? What will they judge on? Will my film meet with their approval?

If some mechanical system were invented whereby each film could be judged by some magic formula, the entrant could know in advance what his chances would be.

But contest films are judged by humans, and every human is different. What one judge will consider good another will consider mediocre. You might say, that is why contests exist. If it were not for the human element in judging, there could be no contest.

As presently conducted, the annual motion picture contest held by the Motion Picture Division of PSA rotates from city to city each year, with the convention city being host to the contest.

This means that each year a new set of individuals will be responsible for selecting what, in their opinion, are the best films entered.

Clubs have found it is better to have new and different judges each year, for this gives variety to the contest, and the preferences of any particular judge are not repeated year after year.

This is no doubt the best procedure for the members as a whole, but to the individual filmer it is a catastrophe for he has no idea just what will appeal to the judges and therefore he has no way of knowing how his film will be received.

The judging methods have changed considerably in the last 30 years, when contests for amateurs first came into existence. Then only four years old, the sub-standard film (16mm.) was getting into the hands of serious amateur cinematographers who began to study the art creatively because they were able to create with it.

In those days there were no exposure meters. Lenses varied in quality, and even the subject of focus was a new one to many enthusiasts. As a result, judging at that time was largely mechanical. Correct focus and correct exposure were the two basic elements of judging. If every foot of film was well exposed and sharply focused, you had a good reason to expect to win, and often that was indeed the basis of the prize winner.

Today judges calmly accept good exposure and focus. Without both your film has little chance of being any more than projected.

For today, with keen competition and expert ability on the part of so many filmers who have the very best in equipment, a film may rightfully be expected to contain more than footage well exposed and focused.

What, then, do judges expect? What do they base their judgement on?

Films are primarily of two divisions, as are books. Fiction and non-fiction. Fiction we call scenarios, or plays with plots. Non-fiction are documentaries or any film that reports actual findings, facts, true episodes, etc. In this class come travelogs, family doings, record films, vacation memories, and so on.

Judges cannot help but compare amateur films with the best professional efforts. Perhaps that is as it should be, for where else can we turn for the ultimate in film production?

Therefore, if a film is of the scenario type, the judges have a right to expect that the film will tell its story simply, clearly, and within a minimum of time. That means quite a lot. It means the plot or situation is clearly and quickly established, that the characters are introduced promptly and unmistakably, and that any footage not related to the plot and its unfolding has been cut out.

If a story film does all that, it is pretty well on its way towards a trophy. But what if there are two such films to be judged, each about on a par with the other?

Then the judges look to the finer points, the quality of the lighting, the camera angles and their effectiveness, the number of close-ups and the detail they reveal, and similar gimmicks so valuable to the film producer.

When these come to be quite equal, they must look at the story and decide how well the producer has presented it, whether or not it is really worth telling, and its value to the intended audience, whether it be of children, club women, a Sunday school class, a group of busy bankers, or the public in general.

Last of all is the general interest the film creates. Has the story succeeded in arresting the attention of those who see it? And most of all, has the film succeeded in achieving the goal the maker of the film intended?

Much harder to judge are the non-fiction, or documentary type pictures. They are harder because they cover a much wider range of subject material.

How for instance can a judge compare a record film of baby's first birthday with a film intended to show high school students how to operate a lathe? Or a travel film in the mountains with a sales film intended to help life insurance salesmen increase their volume of business?

Judges are entitled to have some basis on which to begin their judging of the varied films in this class, but lacking any approved scoring method they must do the best they can and, if they are sincere judges, divorce themselves from their own personal prejudices which is sometimes pretty hard to do. A second rate judge will often vote for a film on fishing simply because he loves to fish, giving second place to a superior film simply because it concerned some subject which did not interest him.

No scoring system has ever been devised which would be fair to all films, and it is doubtful that any such system ever can be devised, since the content matter of films varies so greatly.

In my humble opinion, there is only one way to judge

films and this is through two questions, which are: 1) What is the film maker trying to do? 2) How well has he done it?

If these two questions were applied seriously to all films it would eliminate much of the personal prejudice found in judges. Second, it would elevate the film maker who doesn't bite off more than he can chew, who knows his limitations and tries something simple which he does effectively and well, rather than the fellow who attempts too much and as a result has a super duper production which actually is not too well done.

A good judge should know movie making from A to Z. But where can such judges be found? Many clubs ask various members to serve as judges, many of whom know very little about movie making, much less looking at a film critically. Displeasure over such results often brings requests to have the audience as a whole judge the contest next time.

This is even worse. Audiences usually vote for the film having the most color, regardless of the mechanics of the picture as a whole.

How, then, can the vast majority of documentary-type films be judged? If the contest rules have not classified such films, and this is admittedly difficult if not at times impossible to do, then each judge must, in his own mind, classify each film projected on the screen before him.

The mechanics of movie making are his first concern. Does the film employ the accepted techniques of establishing the locale, the situation, if any, the characters, if any, and the motive or theme of the film about to be seen?

Is the subject matter presented in a new and fresh appearance? Is the approach pleasing and intriguing? Are the subjects shown of real interest to the maker only, or to the intended audience?

Have the camera angles been chosen wisely for best effect? Have the proper lenses and camera set-ups been used? Are the subjects dwarfed in the scene instead of filling the full frame?

Does the film drag? Has the tempo been speeded up to where the continuity moves rapidly? Does the interest in the subject increase as the film unfolds, or has the maker left the film about as he shot it?

Are we kept in the dark about the subjects, or do titles and commentary keep us informed?

Are we letting the musical score blind us into thinking the film is really much better than it is?

When the film ends, is there a desire to see more, or are we glad it is through?

Those are tough questions to answer for any judge, yet in amateur filming circles today they are the kind of questions he must face. He can't be expected to be flawless in his appraisal of all the many and varied elements of a film. He can only be expected to do his best.

Usually there are three or five judges, and seldom, if ever, do all of them agree. The majority vote governs. Any other panel of judges would have selected some other film, and that is about the only consolation a loser receives. It is this factor of difference of opinion that causes the friction, yet were it not for this factor, there would no such thing as contests.

Contestants have a right to expect that judges will be qualified to correctly judge their efforts. Assuming that impossibility is so, then the fundamental principles of good movie-making we have covered above will be the prime considerations the judges will ponder when your film gets its chance to be elevated to fame and glory.

Red Cross Uses Our Slides

THE AMERICAN NATIONAL RED CROSS
NATIONAL HEADQUARTERS
WASHINGTON 13, D. C.

December 28, 1955

Mr. Karl A. Baumgaertel
Director
Color Division of Hospital Project
Photographic Society of America
623 - 19th Avenue
San Francisco 21, California

Dear Mr. Baumgaertel:

On behalf of the American Red Cross, I should like to express our appreciation to you and to the Photographic Society of America for your generosity in providing color slides for use in our program in military hospitals.

These 35 mm. slides have been sent to hospitals throughout this country, in Europe, in the Far East, and in other overseas locations.

There is evident interest among American servicemen in photography, and the opportunity to bring these excellent slides to patients in hospital wards has provided many hours of entertainment as well as a stimulus to patients to develop their own collection.

We hope that it will be possible for you to continue to provide this service, which has meant so much to so many persons.

Sincerely yours,

DeWitt Smith
Vice President

If anyone has doubted the real value of the PSA Hospital Slide project, reading this letter from the Red Cross to Karl A. Baumgaertel the project director should dispell those doubts. The immense volume of slides furnished through the project has been realized in part through the cooperation of Harvey Meston who each year turns over thousands of slides of travel subjects. The picture above shows his latest contribution of ten cases being accepted by the Red Cross for distribution to service and veteran's hospitals here and abroad. To add your slides to this most useful project, look for the address of nearest collector on page 48.

Every Member Get A Member

But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in block type.

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Charles Maddox

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NEW PRODUCTS

Automatic Movie Camera

We digress from our usual New Products format to give emphasis to a really new product, the Bell & Howell 200-EE, the first nearly automatic camera. We say nearly, because it doesn't point itself and it doesn't compose the scene, nor does it turn itself on and off!

Cameras with photo-cell magic eyes have been seen before, as far back as 1939 to our recollection, and there are still cameras with built-in, even coupled, exposure meters. So far as we know this is the first movie camera with a photo-cell *controlled* diaphragm. When the mechanism is set for film speed and shutter speed, the photo-cell meters the light and actuates an electric motor which operates the diaphragm. As the light changes, or as the camera is panned and the scene brightness changes, the meter causes the diaphragm to compensate.

In the sample strips illustrated herewith, the left strip shows the result of a pan shot with a conventional camera. The strip at right shows even exposure in spite of the varying condition.

The response speed is one f: stop per second. How long before some smart cookie discovers that by pre-setting the diaphragm at a small stop, then starting the camera, he achieves an automatic fade-in? The start button is arranged so that it can be depressed part way to get exposure control, then pressed to the limit to start the film. The motor is driven by six tiny Mallory mercury cells which will last a year of normal operation and cost approximately $3.00 a set to replace.

The 200-EE uses a 16mm magazine load of 50-foot film capacity. Has speeds from 16 to 64 fps. The automatic exposure control takes care of ASA ratings from 10 to 100. The lens is a 20mm, f:1.9, focusing mount, permanently attached and tele and wide angle converters are available. It will

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George O. Baer

ZIMMERMAN, Louis, 817 Barry Ave., Chicago 14, Ill. 2'56 SP
J. Phil Wahlman

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AL KORAN CAMERA CLUB, %William B. Mathews, Recorder, Masonic Temple, 3615 Euclid Ave., Cleveland 15, Ohio 5'56 CMNJPS
M. C.

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M. C.

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M. C.

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KANSAS CITY MOVIE MAKERS CLUB, Mrs. Fred Nuberga, Sec'y, 7840 Main St., Kansas City, Mo. 5'56 M
John T. Boaz

LENS ART CAMERA CLUB, 180 W. 179th St., New York 10, N.Y. 2'56 P
William H. Underdue

MILWAUKEE MOVIE MAKERS, %Miss Jane Brown, Sec'y, 4144 W. McKinley Ave., Milwaukee 8, Wis. 2'56 M
Eugene H. Milmoon

MUSCLE SHOALS CAMERA CLUB, %Henry M. Benson, 1404 14th St., Sheffield, Ala. 2'56 P
George O. Baer

NELSON PHOTO SOCIETY, Box 58, Nelson, New Zealand 8'55
M. C.

PENINSULA COLOR CLUB, 1000 Vancouver Ave., Burlingame, Calif. 2'56 C
Carlton S. Dudley, Jr.

PIEDMONT CAMERA CLUB, W. E. Cheshire, Sec'y, 2450 Boone Ave., Winston-Salem, N.C. 1'56 CP
R. F. Horne

RIDGEFIELD COMMUNITY CENTER C.C., %Mrs. Florence C. Braun, High Ridge, Ridgefield, Conn. 1'56
Mrs. Florence C. Braun

SHUTTERCRAFT SOCIETY, %Mrs. Helen G. Carvey, Sec'y, P.O. Box 4085, Fairview Park 26, Ohio 2'56 CNP
M. C.

SOCIEDADE FLUMINENSE DE FOTOGRAFIA, Caixa Postal 118, Niteroi, Est. Do Rio De Janeiro Brazil 5'56 CP
C. A. Yarrington

SOUTH SHORE Y CAMERA CLUB, %Raymond Godsey, 2720 E. 79th St., Chicago 49, Ill. 2'56 CMNJPST
Mrs. Betty Hulett

SPENCERPORT CAMERA CLUB, Robert Sisson, Sec'y, Spencerport, N.Y. 2'56 CNPS
George O. Baer

STEREO SHUTTERBUGS, %Sawyer's Inc., P.O. Box 490, Portland 7, Oreg. 2'56 S
M. C.

TAMPA CAMERA CLUB, %George Braidwood, Sec'y, 8711 Ola Ave., Tampa 4, Fla. 2'56
C. Verne Klintworth

TRACY CAMERA CLUB, %E. E. Pieper, Pres., 1455A Holly Dr., Tracy, Calif. 2'56 CP
De Witt Bishop

TULARE SHUTTERBUGS, Leroy Stuart, Sec'y, Treas., 122½ S. C St., Tulare, Calif. 2'56 CMNP
Samuel Grigsson

WEST SIDE CAMERA CLUB, %Willis W. Spencer, Sec'y, 561 W. Mithoff St., Columbus 25, Ohio 5'56 P
A. Millard Armstrong

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

DIVISIONAL AFFILIATION:

Color ..... ( )
Motion Picture ... ( )
Nature ..... ( )
Photo-Journalism . ( )
Pictorial ..... ( )
Stereo ..... ( )
Technical ..... ( )
My choice of *one* free divisional affiliation is: (please print) .....

DIVISIONAL AFFILIATION: Participation in the special activities of any *one* division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is $1 each per year. Check as many as you wish.

Any dues remitted herewith are to be returned if my membership is not granted.

Signature Mr. Mrs. Miss .....

Street .....

City ..... Zone ..... State .....

ANNUAL DUES: Individual Memberships for residents of North America $10; Family memberships (husband-&-wife) $15. Individual overseas membership (no divisional affiliation included) $6. Of the annual dues $2.50 is for a one-year subscription to the official publications of the Society; subscriptions at $5 per year are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

I have given the nominee a temporary receipt for any cash ($.....) handed to me to apply against membership dues.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

be available from dealers this month at $289.95.

Oh, yes. If there is insufficient light for a shot, a finger points at you in the viewfinder. Too bad it isn't wired for sound. Then it could yell "Wait up you dope, no light."

Kodachrome Movie Prices

Starting about June 1, Kodachrome movie film without the processing charge will be placed on the market. Film which does include the charge in dealer stocks at that time will be processed by Kodak as before. The new package states clearly that the processing charge is not included and the end flap bears a large star.

The new film (new in package and sales plan only) will not be accepted for processing by Kodak. It must be sent through a dealer in the same manner as Kodacolor and Kodachrome still film. This introduces a complication with magazine films. The magazines are the property of the Eastman Kodak Company and a charge is made for them. When Kodak processes the film the cost of the magazine will be refunded as a deduction in the processing charge. (As processing facilities other than those operated by Kodak come into operation it may be expected that they will also refund the magazine charge and recapture the refund by shipping the magazines to Kodak for the refund.)

Prices announced by Kodak for processing Kodachrome movie film are as follows: 16mm magazine, $2.10, less magazine charge $1.25; 8mm magazine $1.60, net $1.10; 16mm 100-ft. spool $3.50, 8mm 25-ft. spool $1.50. The magazine deposits of 85 cents for the 16mm and 50 cents for the 8mm are included in these new list prices for the film: 16mm magazine, $5.95; 8mm magazine $3.75, 16mm 100-ft. spool $7.15; 8mm 25-ft. spool $2.40.

Cameras

Realist, Inc., has announced price reductions of both single-lens and stereo cameras. The 35mm Model A now lists for $37.50, as an outfit including case and flash for $49.95. The Model B, with rangefinder is now $69.50, as an outfit $84.50. The Stereo with f:3.5 lenses has been reduced to $129.50 and the 2.8 model to $159.00. At the same time Realist announces a new stereo viewer, the ST64 with battery illumination, focusing and interocular adjustments at $12.95.

E. Leitz introduced several new items at the National Photographic Show in New York. They included a frame selector for the M-3 which shows the field for either 90mm or 135mm lenses; a new 28mm Summaron f:5.6 lens which couples to the rangefinder and has a view angle of over 75°; the Braun Hobby "Automatic" electronic flash with keyboard control of power and light intensity; and a new registration system which assures repairs of regularly imported cameras. Leitz also announced price reduction for Adox film. The 36-exp. cartridge is now $1.30, the 50-ft. roll is $4.80 and the 120 rollfilm is 50¢.

Movies

A new model of the 8mm Regent, the Regent Deluxe, with reverse drive has been announced. A dial switch allows running without lamp to clear film from the projector. A room lamp connection provides for automatic light when not running. The 500-watt unit will sell for $179.95.

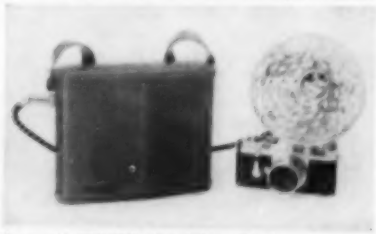
Keystone is offering zoom-lens cameras in several models. The Olmypic 8mm rollfilm model sells for $239.50 and the Bel Air 8mm magazine at $249.50. The Ednalite zoom lens has a range from 9.5mm to 28.5mm, largest stop f:2.4. Keystone also offers a new Magna-Scope projector, 8mm, with 300-ft capacity, at $74.95. Keystone is also offering a kit it calls the Movie Diary which includes a Capri camera, carrying case, light bar, lamps, wide angle viewer and a roll of color film at $77.50.

A new line of stop motion camera motors, designed by John Oxberry and made by Animation Equipment Co., 38 Hudson St., New Rochelle, N.Y., has been announced. They include five-speed, two-speed and single-speed units. The five-speed motor has speeds of 60, 120, 180, or 240 rpm and the rewind speed is 720 rpm which saves time when rewinding for double exposures and dissolves. A control box provides for instant selection of speed, direction and choice of single-frame or continuous run. A foot pedal on the floor or pushbuttons can be used.

Kalart has a new 8mm splicer and a combination 8mm splicer and rewind, the Custom. The splicer is made of stainless steel and has a floating scraper. The splicer sells for $4.95 and the combination at $10.95.

Electronic Flash

Burke and James is introducing the White Ray electronic flash with guide num-



bers of 220-300 for b&w, 70 for the new Ektachrome and Anscochrome. Flash duration is 1/2000th and battery cost averages less than a cent a shot. Price is $89.95.

American Speedlight has a new press outfit, the Ascor AA-406. Weight is 6½

pounds, guide number for Type B pan is 220, it can be operated from batteries or AC.

Weighing a pound and a half to approach the weight of the camera, the new

Minox electronic flash is announced by Kling Photo Supply. It uses an Eveready 491 battery, or an accessory AC power unit. It has a fan reflector which folds for compact storage. It is priced at $82.50.

A boom stand which will hold an electronic flash, flash or flood reflectors is being offered by Graflex. It can be extended to a height of 10 feet and the boom is adjustable. One leg can be extended to better balance the weight of the boom and light. It sells for $20.95.

Accessories

The same Harvey Meston who contributes so many slides to the Hospital Project has come along with some new package deals of slide sets covering Canadian scenes. Meston's Travels has announced 17 new sets of four to eight slides covering Canada

Rumor No More

You've heard the rumor that Type A Kodachrome would be returned to the market . . . maybe you can buy it already, under the new name of Kodachrome Professional Film, Type A. It will be sold without the processing charge included, it will be called "Professional", otherwise it is the same film for use with photofloods. The price will be $2.60, processing $2.50.

from Banff to the Gaspe, not forgetting Niagara Falls. They are priced at 98¢ a package.

For you underwater enthusiasts, Fenjohn Equipment Co., Ardmore, Pa., has mounted the Weston Master in a brass case lined with rubber. This provides both a watertight seal and shock protection. They suggest it also for use in areas of high humidity such as the tropics. Price is $89.75 complete.

Not exactly an accessory, but certainly helpful is the plan proposed by the American Standards Association to mark projection lamps for easy identification. There are fourteen types of 300-watt lamps alone! By using an alphabetical code manufacturers can indicate the suitability of each lamp for a certain projector. General Electric, Westinghouse and Sylvania have already started to code new lamps. Learn the code for your projectors.

Radiant has a new line of projection screens called Topper. It can be used on table, desk or hung on the wall. Available in sizes from 18x24 to 30x40, it lists for as little at $4.50.

Taylor Instrument offers two new thermometers. The stainless steel tray thermometer with clip lists at $1.50, the glass stirring rod type at $2.75.

The 16th Edition of the Photo-Lab Index has been issued by Morgan & Morgan, Publishers. Containing 1440 pages, it has 24 separate sections. It sells for $19.95, subscriptions to the quarterly supplement service are $3.

If you need demineralized water, the Enley "Pup" unit will treat from 300 to 3000 gallons of water by ion-exchange before regeneration. The water is equivalent to triple distilled. Information from Enley Products, Inc., 1236 Broadway, Brooklyn 21, N.Y.

Emde Products has a new aluminum binder for 3¼x4 glass slides. Masks are available in three sizes for 2¼x3¼ films or for full size. They retail at $3 for a box of 12, $12 for a box of 50.

If you have missed a popular scratch remover which left the market several years ago, Edwal has a new one which lets you make enlargements from lightly scratched negatives without their showing. They call it Edwal No-Scratch.

As we have said before, if you would like to write the makers of products mentioned here for more information, drop a note to the Advertising Manager of the Journal (see page 2) and he'll gladly forward your inquiry. Mention the product and company name. We don't print the addresses of well-known companies or of Journal advertisers because you can find them in their ads. But don't forget to mention the Journal when you write!

Terrell

The Beginner's Page

By A. Waterhaus Stopp

Sequence Shooting

Interest in sequence shooting has been stimulated by the PSA-Life Photo Essay Contest of last year and by the CD Travel Contest and the Emde Stereo Award. When a contest gets away from single-slide judging, many other factors enter into the preparation of the entry which the average contestant does not consider.

During the Life contest one of our members showed me a set of four slides of a child making funny faces at the water's edge. "Isn't that a swell sequence?" he asked. 'What sequence?" quoth I. I pointed out that they were simply four pictures, connected only by having the same model, the same water, and lack of any reason for shooting them.

"Then what the heck is a sequence?" he wanted to know. So here's what I told him.

A movie, any professionally made movie, or TV film is a sequence. It sets out to tell a story and does it by presenting bits of information in a logical step-by-step manner until the story is told. The same is true of a good photo essay, or a good slide picture. I mention the movie for a definite reason.

A movie, any movie made with decent care by qualified people, preferably professionals, is a college from which one can learn much. I know, because I have taught many people this trick and have seen them become better still story-tellers because of it.

First, let me tell you how a movie is put together . . . not made, but put together. We back into it, you see.

You don't see what you see!

You quite probably are not aware of this, but what you see as a continuous flowing presentation in a film is a series of rather short individual scenes. The average person is so immersed in the story he does not know that he is being played like a phonograph. Your emotions are dragged out and twisted and turned, your interest is stimulated, then lulled, and maybe smashed with a big surprise. And you don't know it. You think it is the cleverly written story that does it, but you are wrong. It is the way the author and the director, to say nothing of the editor, have strung their scenes together, picked the camera angles, and most important, have played tricks with time to cause your emotions to react according to a well-laid scheme.

So what has this to do with slides? Nothing, unless you want to make a slide sequence that doesn't put people to sleep or cause them to walk out.

So by using the moom pitcher as a teacher you can make better slides

But that doesn't mean you sign up for a year's course at the local theater. Nope. That won't do any good. That is graduate work.

How to do it

What you do is this. Go down to your rental library, or your dealer who sells films and buy or rent a one- or two-reel film of a size to fit your projector, or the one you rent for the occasion. One film. Not a cartoon, they use different tricks. Try to pick a fairly recent one, not from the 19 teens or twenties. Sound or silent makes no diff.

Take it home and run it. The first time the story may interest you or not. No matter. Run it again. You'll see new story points you didn't notice the first time through. Honest! Keep on running it. About the fifth time through you will know the lines better than the characters and you won't be watching the story, but the story presentation and development, which is the big idea.

(Next month Stopp tells how to dissect a movie and learn from it how to build a slide or picture sequence that tells a story.)

Achievements are like trousers—if you keep sitting on them they wear out.—New Zealand Camera.

CAMERA CLUBS

Henry W. Barker, APSA, ARPS
392 Hope St., Glenbrook, Conn.

The Executive Committee of the East Northwestville Camera Club was holding its monthly business meeting. Most of the items on the agenda had been disposed of without too much fuss'n'feathers. Programs for the following month had been reviewed and checked, a proposed change in the competition scoring had been discussed at length, and the committee members were beginning to anticipate the usual wind-up of "coffee and" at the little restauant around the corner.

Suddenly the President hit the table with the flat of his hand.

"Say," he exploded, "we almost forgot to talk about the arrangements for our annual dinner dance. It's only two months away and we ought to decide tonight where we want to hold it."

"By golly, you're right," said the Veep, "If we don't, we won't leave the committee enough time to make necessary arrangements."

The group settled back in their chairs again.

"Well, as far as I'm concerned, this shouldn't take long at all,' said the Secretary. "I move we instruct the committee to reserve the El Swanko Country Club

Stereo Division Awards of Merit

★★

(60 acceptances, 12 slides)

Stan Parke — Henry H. Erskine

★

(30 acceptances, 6 slides)

Henry H. Erskine — T. S. Needels
E. D. Hewes — Stan Parke
Pauline Colwell — William C. Day
José Lorenzo Zakany, FCFM

Nature Division Awards of Merit

★★★★

H. J. Ensenberger — Floyd L. Norgaard
Grant M. Haist — Howard A. Thornhill

★★★

Grace M. Ballentine — Floyd A. Lewis
John F. Englert, Jr. — Eugenia D. Norgaard

★★

Sam G. Blakesley — Clark H. Hogan
Alford W. Cooper — William J. Javurek
Katherine M. Feagans — Harry McGillicuddy
Raymond G. Feagans — L. L. Steimley

★

Mary W. Ferguson — Helen C. Parker
Richard O. Malcomson — Delbert H. Rust
Lillian L. Walsh

again this season. I thought that was real George when we were there last year. So did Mrs. Secretary—it gave her a chance to wear an evening gown.'

"I thought it was nice, too," agreed the President. "That place really has class."

"It sure has class, all right," said the Treasurer, "but then, it should, at five bucks a head!"

The Secretary leaned forward. "Yes, it's a little expensive, but who minds an extra dollar or three for such a nice place?" he queried. "The food's O.K., too, although I'll admit I could have used a little more of it."

"The portions were a bit on the skimpy side," admitted the President, "but then, you've got to consider that you're paying for the atmosphere." He glanced around the table. "Well, shall we vote on it?"

"The Delegate-at-Large, who up to then had remained silent, stirred in his chair. "If you don't mind my two cents' worth, I liked the El Swanko Club, too. But I wonder if we're giving enough consideration to those members of our club who may find $10 a couple a little steep. How's about determining what sort of deal we could wangle at that new restaurant just outside of town? I understand they have excellent food, reasonable prices, and are looking for club and party trade."

The Secretary snorted. "You mean that little place that features a complete dinner for only $2.50? I'm not in favor of it—no atmosphere!"

"You can't eat atmosphere," observed the Delegate mildly. "And that $2.50 dinner consists of your choice of roast beef or roast turkey with all the trimmings—the same choice for which the El Swanko nicks us five bucks.'"

"But we have the prestige of the club to consider," put in the President, "we can't hold our annual dinner in a dive."

The Delegate stiffened. For a moment he said nothing, and when he did speak, his voice was slighlty strained. The place I mentioned," he said, "is not a 'dive'. It's a respectable restaurant which features good food at prices any of our members can afford. True, it's not an El Swanko. But my only thought in suggesting a change from that place was that, like any group our size, we have members who must consider the cost of an evening out. Perhaps the people around this council table are fortunate enough to be able to disregard such mundane matters. But we do have younger members who have small children. In addition to the $10 dinner tab, they must also pay a baby sitter. By the time they've indulged themselves in a few extras such as a drink or two (at the higher prices charged by El Swanko), the cost of the evening has knocked the stamina out of a twenty dollar bill. Which simply means they just can't afford to attend."

"But," butted the Secretary, "How many members do we have who must figure that close to the vest buttons?"

"I know of several who do fit into that category," answered the Delegate. "I don't know how many more there are. But even if our club had only *one* such member, we ought to arrange things so that he can attend our annual dinner and share in the fun without undue strain on his pocketbook!"

The Veep, unimpressed, glanced around the table. Well, as for me," he announced, "I still favor El Swanko. And if there *is* anyone in the club who can't afford to pay the difference of a mere dollar or two, I hereby offer to pay it for him!"

He leaned back, enjoying the dutiful snicker that ran around the group. The President rose and tapped his gavel.

"I think we've discussed this matter sufficiently. If there is no objection we'll vote on it."

A little later, as the Delegate walked home in the cool evening air, he pondered the vote of 5—1, and wondered why it's so difficult to make people understand the viewpoints and circumstances of other people.

And we've concluded there's a moral in this story somewhere. Maybe you can find it!

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36 exp. Kodachrome, Stereo Process & Mount	3.50
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20 exp. Ektachrome, Processed, Mounted	1.25

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PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (June 25th will appear in August.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 5517, Lake St. Sta., Minneapolis 8, Minn.

SALE—Hasselblad with 80mm and 135mm lenses, eveready case, lenshood and filters. Bought new recently, perfect condition. Reasonable offer accepted. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla.

SALE—Hard to get 16mm lenses: 15mm Balowster w.a. f:1.3 (Zoomar Corp.) in Kodak mount for Cine Special II or adaptable to C mount, $125. 9.5mm extreme w.a. Angenieux f:2.2 remounted C, $40. 150mm Bolex Yvar telephoto f:4, remounted C, $70. All in excellent condition. J. F. Schoeppel, 2255 Academy N.E., Grand Rapids, Mich. 2t6

SALE OR TRADE—Omega DII enlarger with 6½" condensers, 4x5 negative holder, 2¾" lens cup, flat lens board, aristo gridlight unit, without lens $110. Keystone A-7 movie camera, $35. Rochester 8x10 view camera with 8x10 and 5x7 backs, no lens, best offer. J. Campbell, Box 12, Coal City, Ill. 2t6

WANTED—Up to 50 feet of a tornado. Shots must show funnel in the sky without too much detailed landscape. Footage must be 16mm Kodachrome Daylight to match other film on hand. Will pay reasonable price. James L. Watson, 23 Chestnut Hill Rd., Holden, Mass. 2t6

SALE—Stereo Realist f:3.5. Used less than one year, in top notch shape. $75.00. John P. Montgomery, Jr., P. O. Box 7013, Orlando, Fla. 2t5

WANTED—Hasselblad 1000, two magazines, telephoto, w.a. lenses. Will trade Leica IIIf, black dial, f:2 Summitar, 135mm Serenar, 35mm Steinheil, Nooky; Rolleiflex auto, 3.5 Xenar, portrait lenses, like new. William E. Callahan, 122 W. 21st Ave., Olympia, Wash.

SALE—Ilex Paragon 12 inch, f:4.5, uncoated, Universal #25 shutter. List $150, the first $80 takes it. In excellent condition. F. E. Westlake, 1326 47th Ave. North, St. Petersburg 4, Fla. 2t5

SALE—Pacemaker Crown Graphic 45 with 162mm Optar f:4.5 in gxs shutter, 90mm Schneider Angulon f:6.8 w.a. in MX synchro-Compur on aluminum lens board. Kalart RF, 7" Graflite flash, 8 Rieway film holders, FPA, Graphic 23 roll6lm holder, Polascreen, 9 Harrison cc filters, 4 Wratten Series 7 filters, Telek #23 lens, B&J changing bag, focusing cloth. All in Graphic fiber case. Has not been used. Cost $578, will sell for $400 f.o.b. Corvallis, Ore. Reference U. S. Nat. Bank, Wm. A. Schoenfeld, Room 240, Food Technology Bldg., Oregon State College, Corvallis, Ore. 2t5

SALE—Elgeet f:2.9 Cine Tel lens with #2384 adapter 3 inch and Elgeet matching viewfinder, for 8mm B&H. Allen R. Powell, 38050 Euclid Ave., Willoughby,

SALE—APECO Systematic Auto-Stat machine. Complete photostat unit, new condition, $250. Write for details. Charles C. Vandervort, Laceyville, Penna.

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Cinema Clinic

Conducted by George W. Cushman

Cine Capsules

Here are several movie shorts, some new, some old, but all are worth while:

* * * *

When shooting slow motion at 64 frames per second, the lens must be opened up two stops.

* * * *

If it is desired to shoot outdoor type color film indoors, blue or "daylight" bulbs can be used in place of the regular or "indoor" photofloods. No filter over the lens is then needed.

* * * *

Subtitles should be used to give facts the picture does not give. Never tell in a subtitle what the picture clearly shows.

* * * *

The audience must be introduced to every new scene or location, and to every new actor or actress as soon as they appear.

* * * *

Moving the camera but a few inches will sometimes change the scene from an artistic failure to a beautiful composition. Study each camera angle.

* * * *

A small waterfall can be made to appear much higher than it really is by shooting it in partial slow motion, such as 20 or 24 frames per second.

* * * *

A piece of opaque leader and trailer at the start and end of each reel prevents the showing a white screen, something the serious projectionist never forces upon the eyes of his audience.

* * * *

Color scenes shot in summer will seldom match the color tones of those shot in the same location in winter, due to the change of color temperature between the seasons.

* * * *

The amount of light governs exposure, the placement of light governs the lifelike appearance of the subject.

* * * *

Torn or damaged sprocket holes should be repaired immediately. If not, subsequent showings will nearly always result in additional damage to the film.

* * * *

The sharpness of objects away from the subject focused upon increases with smaller apertures.

Old projection bulbs are not only weak in light output but may give off a yellowish tinge, thus impairing the quality of a color film being projected.

* * * *

After a scene has been established with a long shot, the medium shots and close-ups of it that follow can and should be much shorter in length.

* * * *

Titles made with white letters on a black background should be given one stop less exposure than average subjects in the same light. This renders the black blacker and reduces any veiling or halation around the edges of the white letters.

* * * *

The projector should always run at normal speed. If you want abnormal effects, create them with the camera through fast or slowmotion.

* * * *

Fade-ins and fade-outs can be made after the film has been processed by using a special black dye made especially for the purpose, available at most photographic stores.

* * * *

Valuable films should be duplicated. Project the duplicate, and preserve the original.

* * * *

Doubling the amount of flood lights on a scene does not double the amount of illumination. Read the amount of increased light with a meter.

* * * *

Brownish stains on film reversed at home is a sign of insufficient washing and clearing after the bleaching bath.

* * * *

The longer the focal length of a lens used, the greater the need for a tripod or other firm support.

* * * *

Pictures taken at high noon cast dark shadows on the faces of subjects due to the sun being directly overhead. Better results are obtained around 10 a.m. or 2 p.m.

* * * *

If film cannot be processed immediately after exposure, keep it as cool and as dry as possible. This is especially important in the tropics.

* * * *

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Shadows in a picture indicate the time of day. Remember that, if it is essential to your story.

* * * *

If it is desired to diffuse the background, move it as far back of the subject as possible (or move the subject as far in front of the background as possible) then use a small amount of light which will necessitate a large aperture, thereby shortening the depth of field.

* * * *

Placing most any opaque object partially in front of a spotlight will reduce the intensity of the light. Placing gauze, cheesecloth, or even a few thicknesses of old nylon stockings over the spotlight will reduce the glare and soften the light.

* * * *

If white letters on a black background are to be superimposed over a scene by double exposure, it doesn't make any difference whether the scene or the title is exposed first.

* * * *

The speed of slow moving objects can be speeded up by shooting them at 8 frames per second or slower. In such instances the lens diaphragm must be stopped down to compensate for the increased time the shutter is open.

* * * *

If these little quickies have been helpful, I am glad. If you would like more, let me know. That's all for this month. G. W. C.

* * * *

Central Zone

from p. 8

held and lectures given. Judging the contest was Ethel Welti, Mrs. Sadie Davis and Mrs. Min Sapir. Walter Shannon was the winner of Slide of the Year. Harry Garfield and Gustave Anderson, APSA, presented their children and pictorial scenes, James Doolittle narrated a travelogue and Ludolph Burkhardt and Min Sapir presented some of their prize-winning slides.

New Club

From the pages of "Flash & Flood" of the Albany (NY) CC comes the news of a new club formed by PSA'ers Ann and Freeman Wallin, The Martha's Vineyard CC at Edgartown, Mass. The club has a membership of 25. Ann is treasurer and Freeman President and I will make a bet that the first thing the Wallins did was sign up with PSA. Both of these active PSA'ers are also members of the Albany club and are busy in the area judging and lecturing. They have started a course in elementary photography in color and black & white at the MVCC.

Kalamazoo CC

Photo Digest, club paper of the Kalamazoo CC (Mich.) never ceases to amaze me and the April issue was a honey. To illustrate—besides listing the coming programs, a number of excellent articles are always included. The April issue had the following —"Creed" of a "newer" member and an "older" member plus a creed for all members, then "The Art of Titling" & "Polarizing Filters" both by the Editor, R. G. Rosenhagen, PSA, and "Model Advice" by Evelyn Zeek, ARPS, PSA. (Eds note) These are the kind of articles our own Journal Ed is looking for, so how's about it RG?

Delaware CC

Members of the Delaware CC will long remember the field trip to Cape Henlopen with Bill Amos, fellow member and an eminent nature photographer as the guide. Wild life and dunes, seascapes and closeups were the targets for members' cameras. The trip was planned and under the chairmanship of Jim Carnahan.

Charter Oak CC

In spite of blizzards and snowdrifts the opening night show of the Charter Oak's Sixth International had 333 people in the audience the first night and filled the hall with 522 the second night. The club is congratulating its members Rev. J. R. Swain for capturing the first place medal in the Nature Division's class A color contest, Dr. B. J. Kaston, APSA, third place and Robert Strindberg, HM in class B, Rev. Swain also had two HMs.

Color Contest

Clubs from the EZ continue to do quite well in the National Club Slide Competitions. Six of the ten top positions in class B are held by EZ clubs with Springfield PS, Mass., leading the field. In class A we hold five of the top ten with Jamaica CC, N. Y., in second place. Four of the top ten in class AA, with our closest to the top club being the Belcherton CCC, Mass., in fourth place. In the AAA is where we are in bad shape wtih only two of the top ten positions, closest to the top being The New York CSC in seventh spot.

International Dept.

G. Nigel Bowron, son of Fred Bowron, APSA of Christchurch, New Zealand, was the focus on an impromptu "PSA Regional" in Brockport, N. Y. on April 15. Phil Maples, APSA, a tape friend of Fred, had Nigel stop in on his way across Canada on business to meet 15 PSAers and world travelers, show some N.Z. slides and look at some good American and Chinese prints. Two of the PSAers changed plans for a world trip to concentrate on New Zealand and Australia next summer (winter). They are Marge Miller and Maxine Maas.

In the Limelight

R. G. Rosenhagen and Marie Beattie of the Kalamazoo CC winning in the PSA Print of the Month contest. ● Laverne Bovair, FPSA, scheduled to speak at a joint meeting of the Essex Fells Pictorialists and Pictorial Oval of N. J., in June. This will be held in the Montclair Art Museum and is under the chairmanship of PSAer Drake DeLanoy. ● A. Millard Armstrong, APSA, George Hoxie, FPSA and G. E. Romig, FPSA, judging the All Ohio. ● Nate Pulling, APSA, teaching at the Boston CC. ● Maurice Louis, APSA, speaking at the Doscher reunion in New York as did Alice Stark. Both are scheduled to teach at the Country School of Photography this summer. ● Cecil B. Atwater, FPSA, to conduct a Thru the Lens Tour as will Alice Stark. ● Earl W. Browne, FPSA and Len Thurston, APSA, at Toledo CC.

Eastern Zone

from p. 6

gave a talk to the Birmingham CC. These Air Force Colonels sure do get around.

Tulsa CC recently had a program which consisted of June Nelson's recorded lecture on "Lighting Glass for Photography." Members of Tulsa CC became so enthused after hearing this talk that the color division members have all started making pictures of glass. At the time of this writing, members of Tulsa CC are anxiously awaiting the results of the judging of their photographs by June herself.

Henry V. Schott, whose motto is "Your Insurance Man Ought To Be Schott," writes that the Wichita (Kan.), PSA affiliated clubs are buzzing like a beehive with activity. They are expecting to swarm to the annual National Convention of PSA at Denver, September 25-28.

Camera Club News, official bulletin of the Fine Arts Camera Club of Evansville, Indiana lists their latest array of Honor Prints as follows: "Special Delivery" by Grace Hall; "Shadow Promenade" also by Grace; "Times A'Wastin" by Gus Hagstrom; and "A Walk in the Snow" by Ray Taylor.

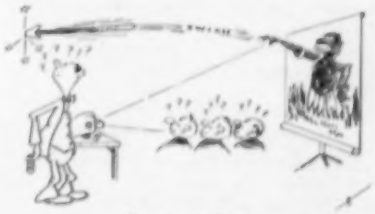
It is good to receive a letter like the one which arrived recently from Eugene H. Millmann of the Milwaukee Movie Makers. He expresses appreciation for the item about their club and for the amount of space given to them. He sends a copy of the Cine-Crat in its fresh new format. This is a very attractive bulletin, designed by Al Bahcall, John Bakke and Erv Lorence.

The bulletin of the Women's Color Photo Club of Minneapolis has been received for the first time. Mrs. Elsie B. Westmark of 2210 St. Anthony Blvd., Minneapolis 18, is Editor. The Women's CPC had Mr. Walter Benser in Minneapolis a second time on April 16.

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be sent if an answer by mail is desired.

L. to R., Omar Robbins, of Color Club, L.A. Farris of Stereo Club, Cecil B. Atwater, and Dr. C. F. Wadsworth of the Guild Club. Photo by Henry V. Schott.



Stereo realism

Minerals

from p. 25

cloth for backgrounds. As the ribbing of the cloth is uniform in width, it can easily be used as a reference scale.

All exposure readings are made directly from the specimen with a Weston Master light meter. Then measure the bellows extension from the lens to the film. Then referring to the "Kodak Effective Aperture Koda-Guide", determine the correct exposure. Use the smallest diaphragm opening you can when taking the picture so as to get the greatest depth-of-field. This little effective aperture guide is one of the handiest tools I have for taking pictures. It is usually best to take at least three pictures, one at the reading and one each above and below the reading. One of these pictures will usually reproduce the color correctly.

Most of the specimens photographed are smaller than the size of one's hand. It is, therefore, easiest to place the specimen and background on a low box and shoot down at it. This also eliminates the line one gets across the background when shooting horizontally at the specimen. The camera is mounted on an elevator tripod and can be easily moved up and down.

Before you snap the shutter and take the picture, check to see whether the photofloods are shining into the camera lens or not. If so, a piece of black paper held between the camera and photoflood will eliminate this while the picture is taken.

You will find the photography of minerals a challenge, even though they do hold still, but the results are most satisfying.

Jousting

from p. 35

food available for the hungry crowd. This is a "homecoming day", and everyone from Grandpa to the little children will be interested spectators rooting for their favorite contestant. The visitor may "try his skill" at various games, or take pictures of others doing so. A gleaming new ambulance will be hard by to take care of riders who have a fall. Charles Hanna, the Grand Marshall for 36 years will have charge of the sequence of events, and it will be his job to keep things running smoothly.

The Natural Chimneys, "Nature's Unique Creation", are about 18 miles from Harrisonburg (U.S. 11) on highway 42. Numerous signs direct visitors to them. You will want to locate a motel early and arrive at the Jousting field about 11 o'clock. Here you can pull the car right up to the wire marking off the course. In this way it can be used as headquarters which will be in easy distance of the action.

Both the Tournament field and the Chimneys are located in the open where proper exposure will give good shadow detail. However, for the photographers who like things difficult, there will be a Night Tournament where the "available light" enthusiasts may try the high speed films for development in their pet high emulsion-speed developer. If you intend to use flash, get permission to photograph action either before or after the night contest. Flash during the running is forbidden. The winner will be glad to re-run the course for such pictures, and probably will be asked to do so by news photographers present. Since 1940 there have been women contestants in both the day and the night Lists.

Western Zone

from p. 10

Really looks like Ladies Night, but these seven ladies got tired of being camera caddies for husbands and decided to learn for themselves. George Cushman is teaching a course in fundamentals of movie photography for the Long Beach Cinema Club.

Movie Activities

John J. Lloyd, president of the Southern California Association of Amateur Movie Clubs reports that a course conducted by George Cushman in the fundamentals of photography for beginners and those anxious to improve their movie techniques, attracted many of the ladies of the Long Beach Cinema Club. Many of the fair members are trying to do more than just carry their husband's equipment. All this proves one thing —photography is a hobby for everyone.

George Cushman has been nominated for Vice Chairman of the Motion Picture Division.

A New Club for PSA

The Livermore Camera Club of Livermore, California, joined PSA recently and they are quite excited with the turn of events. Their President, Captain Cortland Richmond, a PSAer, was the leader in the movement to join PSA. The Livermore Club has a new bulletin too, called "Double Exposure," an eight page publication with a world of news and proudly carries "Member of the Photographic Society of America" under their heading.

An edition of the Livermore News, their town paper, came to us too, with the front page of the second section given entirely to the activities of the Camera Club, with eight large pictures and stories of their members. We wonder how they sold the idea to their paper.

Jinx Richmond, their Publicity Chairman, writes: "Through the use of PSA program material, newspaper publicity and our new bulletin, we have increased our membership greatly. We have had much help from Claxton Searle, P. Douglas Anderson, FPSA, and others who gave their time and talents freely. Wonderful thing, PSA."

20th Anniversary

The Sierra Camera Club of Sacramento, California, celebrated it's 20th anniversary in April. In honor of the occasion a special color show was presented at the Crocker Art Gallery.

Grant Duggins FPSA, a charter member of the club, was program chairman of the event. Grant has had personal contact with the club's activities since its beginning twenty years ago.

Denver

from p. 21

new clubs who have joined that a PSA Convention is for all photographers. You needn't even be a PSA member. Payment of the registration fee covers admission to all talks and meetings, to everything except the banquet, outing and similar trips. There are no elected delegates, no windy business meetings. Only two brief periods are set aside for business, the National Council meeting, which is open to all and the Membership meeting. At the latter any member is welcome to speak his piece and bring up any matter that pleases or grieves him. (He can also address his grievances to either of the Directors who represent him, his Division Chairman or his Zone Director.) The hours of the Convention are spent in learning, doing, meeting old friends and making new ones. The spirit of fellowship that is PSA reaches its peak at Convention time. YOU are invited to attend and bring as many friends as you want. You will find a registration blank in the next Journal or you may get one through the mail. Your club can get a bulk supply by writing Mr. Chas. R. Wright, 8205 W. 32nd Ave., Denver, Colo.

By the way, your club might be interested in a new movie "Pike's Peak or Bust" showing the scenic attractions of the Pike's Peak area and available free from the Colorado Springs Chamber of Commerce, Colorado Springs, Colo.

Moving?

We might repeat here, and we should do it every month . . . there is only one place to write if it is about a change of address, getting your Journal or Division Bulletins, or anything at all that pertains to your PSA records. That place is Headquarters. And allow at least a full month for change of address to take effect.

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is $1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

SCOTTISH (P,C,S,T,L,S slides, SS) Closes June 4. Exhibited July 6-28 at Art Gallery. Data: J. E. D. Cormie, % Art Gallery, Aberdeen, Scotland.

CALGARY (M) Closes June 11. Exhibited July 9-14 in Calgary Stampede. Data: Calgary Exhibition of Photography, Administration Bldg., Victoria Park, Calgary, Alberta, Canada.

EDMONTON (M) Closes June 15. Exhibited July 16-21 at Exhibition. Data: Eleventh Intl. Exhibition of Photography, Edmonton Exhibition, Edmonton, Alberta, Canada.

LJUBLJANA (M,C,T,SS) Closes June 20. Exhibited Nov. 3 to Dec. 2. Data: Foto-Kinoamaterska Zveza Slovenija, Lepi pot 6, Ljubljana, Jugoslavia.

KING'S LYNN (M,S,C,T,L) Closes June 23. Exhibited July 21 to Aug. 4 in Museum. Data: A. L. Sleigh, King Edward VII School, King's Lynn, Norfolk, England.

PONDICHERRY (M) Closes June 30. Exhibited Aug. 15-26. Data: Mrs. E. Montgomery, 875 Fifth Ave., New York 21, N. Y. or Wilfred C. Pinto, Sri Aurobindo Ashram, Pondicherry, India.

COPENHAGEN (M) Closes July 1. Exhibited Aug. 12-26 at Charlottenborgs Art Gallery. Data: Aage Remfeldt, Havdrup, Denmark.

LUXEMBOURG (M,C) Closes July 1. Exhibited Aug. 3-20 at Art Museum. Data: Geo. Steil, 7 rue du Plebiscite, Luxembourg (Grand Duchy).

BUENOS AIRES (M) Closes July 8. No entry fee. Exhibited during Sep. Data: Rodolfo A. Ostermann, Secy., Foto Club Buenos Aires, Santa Fe 1924, Buenos Aires, Argentina.

EDINBURGH (M) Closes July 9. Exhibited Aug. 18 to Sept. 8. Data: J. E. D. Touche, 11 Blackford Rd., Edinburgh 9, Scotland.

WERVIK (M) Closes July 10. Exhibited Aug. 14-21. Data: Kunstfotokring, Oststraat 6, Wervik, Belgium.

WINDLESHAM (M,C,T) Closes July 21. Exhibited first three weeks of Aug. in Sandhurst and Reading. Data: Secretary, Windlesham Camera Club, Hallgrove, Bagshot, Surrey, England.

ILL. STATE FAIR (M) Closes July 25. Exhibited Aug. 10-19 at Fair. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

SACRAMENTO (M,T) M closes July 27, T Aug. 9. Exhibited Aug. 29 to Sep. 9 at Fair. Data: Grant Duggins, Exhibit Supr. Art, California State Fair and Exposition, Box 2036, Sacramento 9, California.

YOLO COUNTY (M,T) M closes July 30; T Aug. 6. Exhibited Aug. 16-19 at Fair. Data: J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.

WITWATERSRAND (M,T) Closes July 31. Exhibited in Sept. Data: Ninth Witwatersrand Salon of Photography, P.O. Box 2285, Johannesburg, So. Africa.

ROSARINA (M) Closes Aug. 1. Exhibited Oct. 1-20. Data: Pena Fotografica Rosarina, Sarmiento 633, Rosario, Argentina.

VANCOUVER (M,T) Closes Aug. 3. Exhibited Aug. 22 to Sep. 3. Data: Pacific Natl. Exhibition Park, Vancouver 6, B.C., Canada.

PSA (M,C,S,T,S slides, SS,MP) Closes Aug. 27. Exhibited Sep. 26-29 at Annual convention, Shirley-Savoy Hotel in Denver, Data: D. W. McCullough, 1100 Colorado Blvd., Denver, Colo.

MOCAMBIQUE (M) Closes Aug. 31. Exhibited Sept. 15-30, then at Beira, Quelimana and Nampula. Data: Salao Internacional de Fotografia de Mocambique, Caixas Postais 861 e 327, Portuguese East Africa.

PUYALLUP (M) Closes Sept. 1. Exhibited Sept. 15-23 at Fair. Data: Western Washington Fair Assn., Puyallup, Wash.

ZARAGOZA (M) Closes Sept. 15. Exhibited during October. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos, Zaragoza, Spain.

CHILE (M,T) Closes Sep. 1. Exhibited Sep. 25 to Oct. 16. Data: Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

GOULBURN (M) Closes early Sept. Exhibited Sep. 30 to Oct. 6. Data: H. H. Neale, 3 Russell St., Goulburn, N.S.W., Australia.

NEWCASTLE UPON TYNE (M,T) M closes Sept. 12; T Sept. 26. Exhibited Oct. 13 to Nov. 3 at Laing Art Gallery. Data: Newcastle Upon Tyne Photographic Society, 5 Broxholm Rd., Newcastle Upon Tyne 6, England.

FRESNO (M) Closes Sept. 17. Exhibited Oct. 5-14 at Fair. Data: Elmer Lew, 1112 W. Andrews, Fresno 5, Calif.

YAKIMA (M) Closes Sep. 12. Fee $2.00 Exhibited Sep. 26-30 at Central Wash. Fair. Data: Yakima Camera Club, P.O. Box 719, Yakima, Wash.

PSSA (M) Closes Sept. 15. Exhibited at Photographic Society of So. Africa Convention. Data: B. N. Penny, Secy, P.O. Box 2431, Cape Town, So. Africa.

LINZ-DONAU (M,C) Closes Sep. 15. Exhibited Oct. 15 to Nov. 4. Data: Dr. Heinrich Wiepalek, 56 Nietzschestrasse, Linz (Donau), Austria.

IRISH (M) Closes Sept. 23. Exhibited Oct. 29 to Nov. 10 in Dawson Hall, Dublin. Data: Miss P. Thompson, Photographic Society of Ireland, 11 Hume St., Dublin, Ireland.

WORCESTER (M,T) Closes Oct. 3. Exhibited Oct. 27 to Nov. 17. Data: E. Finch, 16 Westminster Rd., Ronkswood, Worcester, England.

ARIZONA (M,T) Closes Oct. 10. Entry fee $1.50. Exhibited Nov. 3-12 at Fair. Data: Arizona State Fair, Phoenix, Arizona.

LUCKNOW (M,C,T) Closes Oct 10. Exhibited during Nov. and Dec. Data: S. H. H. Rasavi, 63 Yahiapur, Allahabad 3, India.

CHICAGO (M) Closes Oct. 13. Fee $2.00. Exhibited Nov. 3 to Dec. 2 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

VICTORIA (M,C,T) Closes Oct. 15. M fee $1.50. Exhibited at Art Gallery. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

SAO CARLOS (M) Closes Oct. 31. Exhibited Dec. 16 to Jan. 6. Data: Foto-cine Clube, Sao Carlense, P. O. Box 309, Sao Carlos, S.P., Brazil.

COIMBRA (M) Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borgas 117, 2nd Floor, Coimbra, Portugal.

MUNCHEN (M) Closes Dec. 31. Exhibited Feb.-Mar. 1957. Data: Arbeitskreis Munchener Foto-Amateure, Steinstrasse 17, Munchen 17, Germany.

ADELAIDE (M,T) Closes Mar. 19. Exhibited Apr. 3 to May 4 at Centennial Hall. Data: Adelaide Intl. Salon of Photography, c/o Adelaide Exhibition, 12 Pirie St., Adelaide, So. Australia.

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Color

VANCOUVER, Aug. 22-Sept. 3, deadline Aug. 3. Four slides $1. Forms: Salon Sec., Pacific Nat'l Exhibition Park, Vancouver 6, B. C., Canada.

YOLO COUNTY, Aug. 16-19, deadline Aug. 6. Four slides $1. Forms: J. Sheldon Lowery, Route 1, Box 135, Davis, California.

NORTH AMERICAN, Aug. 29-Sept. 9, deadline Aug. 9. Four slides $1. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, California.

EVERGREEN, Aug. 23-26, deadline Aug. 13. Four slides $1. Forms: Dr. C. W. Biedel, Box 1236, Station A, Bremerton, Washington.

WITWATERSRAND, Sept. 1-30, deadline Aug. 20. Four slides 1. Forms: Mrs. Sheba Fisher, 73 North Ave., Observatory Curve, Johannesburgh, South Africa.

P S A, Sept. 26-Oct. 4, deadline Aug. 27. Four slides $1. Forms: M. A. Smith, 3230 Field St., Wheat Ridge, Colorado.

PITTSBURGH ALL COLOR, Sept. 16-Oct. 6, deadline Sept. 4. Four slides $1. Forms: Myron B. Sharp, 14 East Manilla Ave., Pittsburgh 20, Pa.

NEWCASTLE UPON TYNE, Oct. 13-Nov. 3, deadline Sept. 26. Four slides $1. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle Upon Tyne, England.

LUXEMBOURG, Oct. 9-22, deadline Sept. 17. Four slides $1. Forms: Rene Jentgen, 50 Rue Felix de Blochausen, Luxembourg, Grand Duchy.

MAGIC EMPIRE, Oct. 15-22, deadline Sept. 30. Four slides $1. Forms: Mrs. Frances R. Eleperman, 706 S. Cheyenne, Tulsa, Oklahoma.

WORCESTERSHIRE, Oct. 27-Nov. 17, deadline Oct. 6. Four slides $1. Forms: C. J. Morrall, 27A Lichfield Ave., Newtown, Worcester, England.

CHICAGO, Oct. 27-Nov. 4, deadline Oct. 8. Four slides $1. Forms: R. B. Horner, APSA, 2935 Rosemont Ave., Chicago 45, Illinois.

ARIZONA, Nov. 3-12, deadline Oct. 10. Four slides $1. Forms: Arizona State Fair, Phoenix, Arizona.

VICTORIA, Nov. 11-25, deadline Oct. 15. Four slides $1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B. C., Canada.

NAPLES, Sept. 10-15, deadline Aug. 26. Four slides 1. Forms: Associazione Fotografica Napoletana, Via Roma 368, Naples, Italy.

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Motion Pictures

PSA 1956 INTERNATIONAL, deadline August 1, shown at PSA Convention in Denver, Colo. last week Sept. MPD members one free entry, 8mm or 16mm, sound or silent; added films or entries from non-members of MPD $1 each. Data: Mrs. E. M. Birkett, 1353 Garfield St., Denver 6, Colo.

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Stereo

(For listing send data to Joseph W. Dureux, 631 Selden, Detroit 1, Mich.)

LJUBLJANA, closing June 20. 4 slides $1 to Foto-kinoamaterska Zveza Slovenija, Ljubljana, Lepi pot 6, Jugoslavija.

DETROIT, July 2, 1956 closing. 4 slides $1. Forms: Gilbert Lohmbeck, 19310 Eastwood Drive, Harper Woods 36, Michigan.

ROYAL (Autumn Exhibition), August 10 closing. Forms: Secretary, Royal Photographic Society, 16 Princes Gate, London S.W. 7, England.

PSA, Aug. 27 closing. 4 slides $1. Forms: Ed Oliver, 2457 South Monroe St., Denver 10, Colorado.

PITTSBURGH, September 4, 1956 closing. 4 slides $1. Forms: Myron B. Sharp, 114 East Manilla Ave., Pittsburgh 20, Pa.

MEXICO, September 29, 1956 closing. 4 slides $1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D. F.

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Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 24, Ill.)

SANTA BARBARA, closes July 5, 1956, 4 slides $1.00, 4 prints $2.00 (includes return postage). Slides on exhibit July 14, 18, 21, prints July 8-31. Data, P. O. Box 177, Santa Barbara, Calif.

1ST MERCED NATURE, closes Aug. 8, 1956, 4 2 x 2 slides $1.00, on exhibit Aug. 22-26. Data G. W. Robinson, P. O. Box 1321, Merced, Calif.

EVERGREEN EMPIRE (Nature Section), closes Aug. 13, 1956, 4 slides $1.00, on exhibit at Kitsap County Fair, Aug. 23-26, 1956, also in Seattle the following week. Data: Dr. C. W. Biedel, Box 1236, Station A, Bremerton, Wash.

12TH MISSISSIPPI VALLEY (Nature Section), closes Oct. 30, 1956. 4 slides $1.00. Data from Dorothy Pratte, 5741 Winona Ave., St. Louis 9, Mo.

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PSA Competitions

NATIONAL CLUB COLOR SLIDE COMPETITION—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs $4.00, non-PSA clubs, $6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

NATURE PRINT COMPETITION FOR INDIVIDUALS—6 prints, 5x7 to 16x20, any nature subject except previous winners. Send prints to Howard Thornhill, 101 E. 29th St., Merced, Calif., by Oct. 15, 1956.

STEREO—for individuals, four slides in glass. Fee: $1 for 3 Competitions. Data: Ezra C. Poling, 66 Strong St., Rochester 21, N. Y.

CD TRAVEL SLIDE SETS, for 50-100 slide entries with text or tape, on travel subject only, for individuals. Cash and travel prizes. Closes Aug. 1, 1956, to be shown at Denver Convention. Rules and details from Tracy C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

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Contests

TENTH ANNUAL ZOO, for color slides 2x2 to standard b&w 8x10 or larger, no entry fee except return postage. Top prize $50 in each class, 22 lesser prizes. Prize doubled if winning picture taken at Chicago's Brookfield Zoo, sponsor of the contest. Closes Sept. 15, exh. Oct. at Brookfield Zoo. Entry forms from Chicago Zoological Society, Brookfield, Ill.

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
Travel—Tom Firth, APSA, Troppe, Md.
Travel Aides—John P. Montgomery, Jr., P.O. Box 7013, Orlando, Fla.
International Exhibits—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Rudolph E. Schummer, 1358 N. Snelling Ave., S. Paul 14, Minn.; West: Kenneth Browne, 4195 Jackdaw St., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)
Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PSA-T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St., S., Binghamton, New York.
Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave, Hollis, N. Y.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfro, ASPA, 2018 Santa Barbara St., Santa Barbara, Calif.
P-J Bulletin—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.
Pictorial Division Bulletin—Mary Abele Root, 3314 Central St., Evanston, Illinois.
Stereogram—Joseph W. Durous, 631 Selden, Detroit 1, Mich.
Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Russell Kriete, APSA, 4949 Byron St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are $1 per year.)

Color Division

All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Rd., Winnetka, Ill.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio
Slide Study Groups— Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Instruction Slide Sets—W. F. Suydam, APSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.
Color Print Competition—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.
Hand Colored Print Circuit—James Archibald, Box 85, Intervale, N. H.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection — George F. Johnson, FPSA, Forestry Bldg, State College, Pa.
Library—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.

Clubs

Veterans Hospital Slide-Getter Sets—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn. Mid-West: Paul S. Gilleland, 7302 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)

Exhibition Slide Sets — This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Vella Finne, APSA, 1027 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Maurice Lank, 10829 Westminster Ave., Los Angeles 34, Calif.
Color Print Sets—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.
Pictorial Chicago Project—Mrs. Mildred Bisha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Wm. Colin Kirk, 1197 Stout St., Denver 4 Colo.
Book and Film Library—Albert E. Roser, 7527 Elliott Ave., Minneapolis 23, Minn.
Club Film-Program Exchange Service—John T. Boot, 9110 Western Hills Dr., Kansas City, Mo.
Film Analysis and Judging Service—Ernest P. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.
Music Service—Miss Helen Welsh, North High School, 750 Herman Ave., Valley Stream, N.Y.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.
Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.
Film Presentation Service—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets — Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Poole, APSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Rd., Winnetka, Ill.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.
Critiques—A. Vernon Davis, 417 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Sieger, 200 Braunsdorf Rd., Pearl River, N. Y.
International Portfolios—Miss Ethel E. Hagan, APSA, Secy. 1616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 155, Drayton Plains, Mich.
Portrait Portofolios—Mrs. Lillian Ettinger, 1330 Birchwood Ave., Chicago 26, Ill.
Portfolios Clubs—Sten T. Anderson, APSA, 1247 O. St., Lincoln 1, Nebraska.
Portfolio Medal Award — Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Mrs. Lera M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.

Salon Labels (Enclose 1¢ stamp)—James T. Johnson, APSA, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Miss Frances Hajicek, 8515 South Yates Ave., Chicago 17, Illinois.
Contests of the Stars—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

Clubs

American Exhibits—East: Robert M. Keith, 7325 East End Ave., Chicago, Ill. Central: Ray F. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: Bosworth Lemere, 14 Ocean Oaks Rd., Carpinteria, Calif.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.
Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.
International Club Print Competition—John A. Kelly, 468 Winnacoma Parkway, Chicago 43, Ill.
Portfolio of Portfolios—G. Carey Carpenter, 9336 Lemon Ave., La Mesa, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 1119 S. Andrews, Fresno, California.
Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.
Slide Circuits — James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 135 30th St., S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Roggo, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tape Recording Information—Charlie Brooks, 1514 Aster Place, Cincinnati 24, Ohio.
Traveling Salon—Ted Laatsch, 406 W. Clovernook Lane, Milwaukee 17, Wis.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #13, Denver 18, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.
Photographic Information—Don J. Mohler, Nela Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Willard H. Parr, APSA, 6024 Dakin St., Chicago 34, Ill.
Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Joseph W. Durous, 631 Selden, Detroit 1, Mich.

Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Jack Sculp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

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